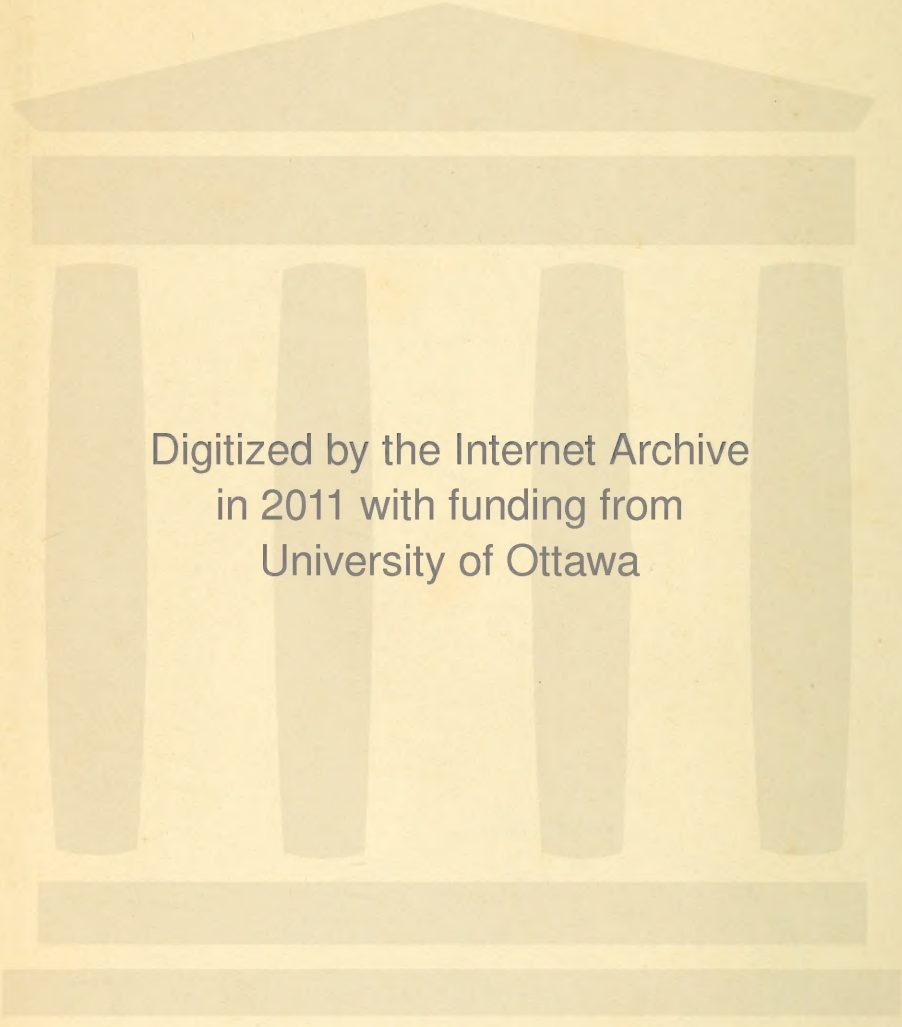

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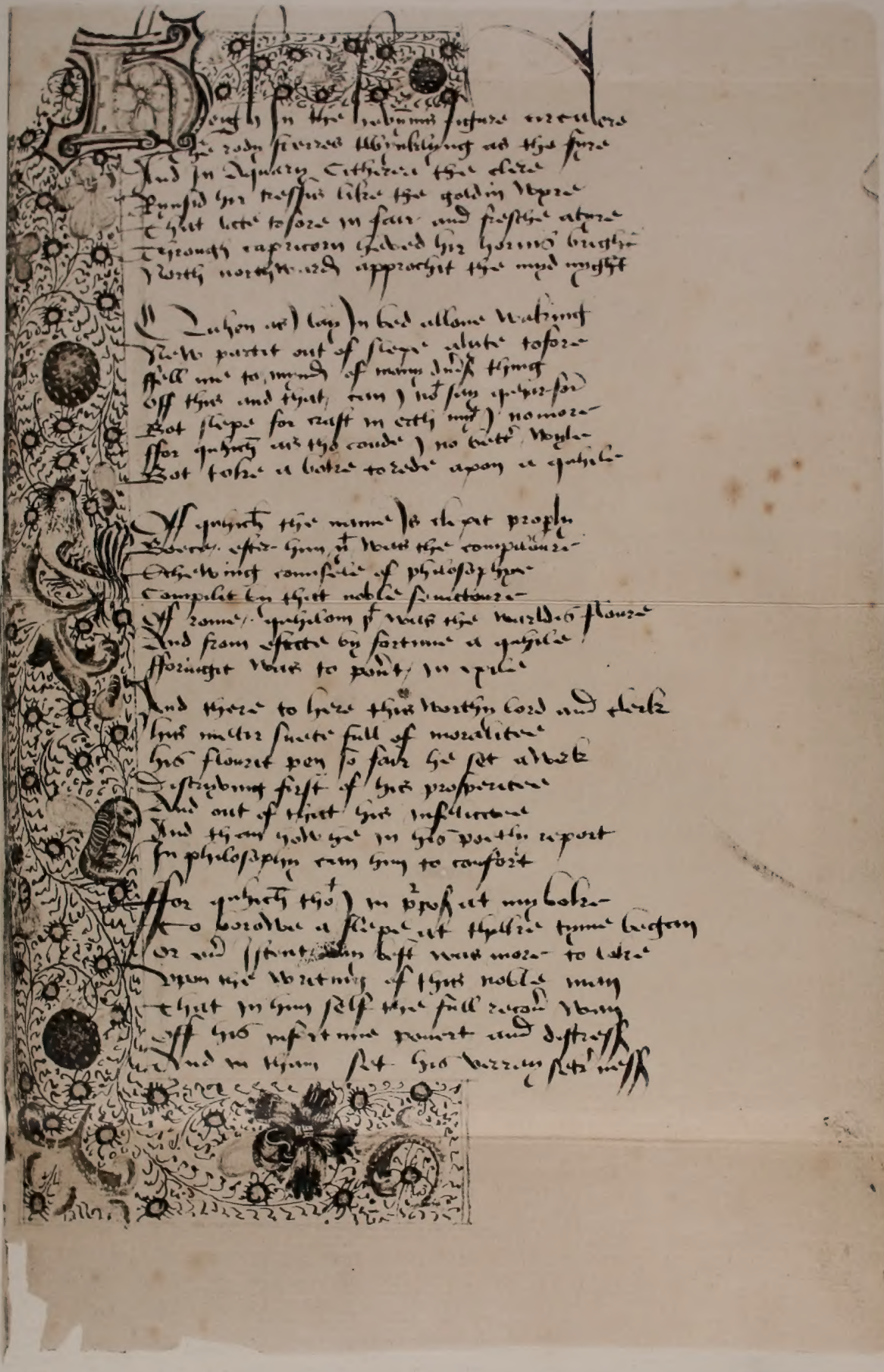
THE KINGIS QUAIR



SCOTTISH TEXT SOCIETY

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THE KINGIS QUAIR:

TOGETHER WITH

A BALLAD OF GOOD COUNSEL:

BY

KING JAMES I. OF SCOTLAND.

EDITED BY THE

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LIST OF FACSIMILES.

INTRODUCTION.

§ 1. It is not my intention to say much here concerning the royal author of the Kingis Quair, as accounts of him are easily accessible. In particular, I would refer the reader to the sketch of the life of James I. in chap. vi. of The History of Scotish Poetry by David Irving; and to the account in Morley's English Writers, vol. ii. part 1, p. 445, which is partly taken from Burton's History of Scotland. See also the Life of James I. in the editions of the Kingis Quair by Tytler and Chalmers, and The Life and Death of King James of Scotland, edited for the Maitland Club by Mr Stevenson in 1857. For some corrections in these earlier accounts, see the Dictionary of National Biography; and, in particular, the essay on the Authorship of the Kingis Quair by J. T. T. Brown, Glasgow, 1896. See the Postscript to this Introduction, p. lv.

§ 2. The facts of his life that immediately concern the reader of his chief poem may be briefly enumerated. He was born in 1394 (shortly before August 1), being the third son of King Robert III. and his queen Annabella Drummond.[1] The readers of Sir Walter Scott's 'Fair

[1] Life by Chalmers, in 'Poetic Remains of the Scotish Kings,' p. 1; but see the corrections by Mr J. T. T. Brown.

Maid of Perth' will remember the sad story of the cruel death of James's elder brother, the Duke of Rothsay, a circumstance which may have determined the king to send his remaining son to France, ostensibly for education, but really with a view to his safety. Accordingly, in the month of February 1406, Sir David Fleming, the king's kinsman, conducted the young prince to the Bass Rock, in the Firth of Forth, there to await the ship from Leith which was to carry him to France. As Sir David Fleming was returning to Edinburgh after taking leave of the prince, he was waylaid and slain. Shortly afterwards, the ship arrived, and the prince went on board with his tutor and companions. The ship was attacked by an English vessel off Flamborough Head, and James was taken prisoner, carried to Henry IV., and detained in England for many years. It is singular that the various accounts do not seem to be accurate in every particular. Thus Professor Morley speaks of the prince as being "a boy of fourteen," when it is quite certain that his age, in March 1406, was only eleven years and about eight months. In st. 21 of the present poem, the author speaks of spring-time, "when the sun was beginning his course in Aries,[1] and when it was four degrees past midday." In st. 22, he tells us he had passed "the state of innocence," *i.e.* seven years,[2] by the number of three years, so that he was over ten years old.[3] Also, that "by the advice of those who had the care of him, he took his adventure to pass by sea out

[1] We cannot depend upon this literally, as the connexion with what follows is uncertain.

[2] See the note to st. 23, p. 64.

[3] He was really more than eleven years old in 1406, but he was under the impression that his capture took place in 1405; for he says, in st. 25, that he was about 18 years in captivity, and he had comfort, or hope of release, in 1423.

of his own country." In st. 23, he tells us that, when the ship was purveyed with all necessaries, and the wind was favourable, he and his companions entered the ship early in the morning, and after many farewells and expressions of good wishes for their safe journey from those whom they left behind, they pulled up sail and went forth upon their way. In st. 24, he expressly says that his ship was attacked at sea, and soon overpowered, so that he was taken prisoner by the strong hand, or to speak it briefly, by force.

§ 3. It is certain that James derived many advantages from his long captivity, and his tutor was allowed to take much pains with his education, notwithstanding that he was kept in strict confinement at first in the Tower of London, next at Nottingham, and afterwards most frequently in the Tower.[1] All that James tells us about this time is in st. 25, where he remarks that his captivity lasted for about eighteen years, when he at last received comfort. In st. 40, he is cheered by the first sight of the beautiful lady whom he afterwards made his queen. According to his own (possibly imaginative) account, he first saw her, just as Palamon and Arcite first saw Emelye, as he was looking out from a window into a garden below; and his description of her, and of his own feelings towards her, is given in a well-known passage (st. 40 to 50), which has been frequently admired. The lady was Johanne (or Joan) Beaufort, daughter of the Earl of Somerset and Margaret Holand; and it is even probable that there is a punning allusion to her name in st. 47, where the poet mentions

[1] See the account by Irving, and the extracts from Rymer's Fœdera (tom. 8, p. 484, tom. 9, p. 2, tom. 9, p. 44) in Tytler's Edition, p. 70. And compare J. T. T. Brown, Authorship, &c., pp. 93-95, for a full list of the places of his detention.

the "floure-jonettis." This fortunate attachment may well have been encouraged, in the hope of gaining over the Scottish prince to English interests, and was soon (in his idea) reciprocated by the object of his affections, as we clearly learn from stanza 187, and he was allowed a larger degree of liberty, as he acknowledges in st. 181. Accordingly, early in the following year, on the 13th of February 1424, the young lovers were married in the Church of St Mary Overy, and kept their wedding-feast in the Bishop of Winchester's palace.[1] Arrangements for his return to Scotland, upon payment of a ransom, were soon made, so that he returned to his native land in April of the same year, and was crowned King of Scotland at Scone on the 21st of May.

§ 4. The story of the remainder of his life belongs to Scottish history, though there is one more point of supreme interest for all readers, namely, the dreadful narrative of his barbarous assassination at Perth, on the 20th of February 1437. "He was at the close of the day" (says Professor Morley) "loosely robed, chatting before the fire of the reception-room of the queen and her ladies. Three hundred Highlanders, with Graham at their head, broke that night into the monastery [of the Black Friars]. Bolts and locks had been tampered with. It was then that Catherine Douglas, finding that the great bolt of the chamber-door had been removed, thrust her arm through the staples, and suffered it to be crushed while time was gained for the king's escape into a sewer-vault below. The flooring was replaced, and the Highlanders, not finding the king, would

[1] Chron. of London from 1089 to 1483, London, 1827, p. 112; Stow's Annales, London, 1615, p. 364; Fabyan's Chronicle, ed. 1811, p. 593; J. T. T. Brown (as above), p. 97.

have retired, but one who suspected the way of escape caused the floor to be searched. James I. was discovered, and was killed by sixteen wounds in the breast alone. Although unarmed, he defended himself well, leaving the mark of his grip on those of his murderers with whom he grappled." Such was the sad ending of a love so happily begun.

§ 5. We may infer that the poem of the Kingis Quair, that is, of the King's Book, was commenced in 1423. It would seem probable that the poem was originally begun as an amusement only, with the avowed hope of beguiling his captivity; he lay awake in bed, thinking *of this and that* (not, at that date, of his lady), and, finding sleep impossible, began to read the treatise of Boethius De Consolatione Philosophiæ; he became interested in it (st. 5), and after shutting it up, continued to think of the variations of Fortune (st. 8). St. 11 follows naturally upon st. 9, and I am inclined to think that st. 10, in which he speaks of Fortune being "afterwards his *friend*," may have been interpolated somewhat later. He had, at this time, no very clear idea as to what he was going to write about; he had, indeed, wasted much ink and paper to little effect (st. 13); but, being now ambitious to write "some new thing," and knowing that the best thing to do is to make a good beginning, he made a cross, and so began his book (st. 13). He still bewails his fate, and compares himself to a rudderless ship, since he has no object in life; nothing whereby to guide his voyage (st. 15); so that the poem probably made at first but little progress. St. 19, in which he mentions his torment and his *joy*, may have been slightly altered afterwards; for he seems to have begun his poem by determining to tell the story of his life

and lamenting his fate, which continues till st. 28. But in st. 29 there is a great change; he had been bewailing his long days and nights for some time, and I suppose that st. 1 to 28 represent some of his reflections during this period. All at once a new note is struck, one of hope; he now no longer drifts about, but sets to his self-imposed task in good earnest, having found something definite to say; and it is not without some significance that the favourite extract from the poem begins with the thirtieth stanza.

§ 6. I do not find that any one has noticed a curious expression in st. 191. The lines to which I allude are the third and fourth of that stanza:—

> "Thankit mot be the sanctis marciall,
> That me first causit hath this accident."

For *marciall*, the editions by Tytler and others have *merciall*, and there is no note upon the line; nor does the word appear in Thomson's glossary, so that this interesting point has been missed. The "Martial saints" are the saints of the month of Mars, *i.e.* of March; and the poet blesses all the saints of this happy month, because it "first caused him this accident," *i.e.* was the original cause of his good fortune. I take this to refer, not to his first sight of his lady, but to the month in which he was taken prisoner, a circumstance which at last guided him to his new happiness.

§ 7. The hypothesis that the poem was composed with some interruptions seems to be required by its fragmentary nature; for, notwithstanding that some art has been shown in giving a certain connectedness to the whole by (as I suppose) the subsequent introduction of

occasional connecting phrases, some want of order still remains. The account of Fortune, in st. 158 to 172 with the addition of st. 173, is in a tone in harmony with st. 1 to 28, and might very well have been introduced at an earlier place; whilst st. 152 to 157 have absolutely nothing to do with the subject, and have very much the appearance of having formerly belonged to one of the poet's earlier compositions, over which he spent, as he tells us, so much paper and ink to so little effect. The following very brief abstract of the poem will assist the reader to form a judgment on this matter.

§ 8. The poet is lying awake at midnight, perhaps in January, and being unable to sleep, reads a portion of the treatise of Boethius (1-7). Shutting the book, he meditates on reverses of fortune, till he hears the bell ring for matins (8-11). He determines to write a new poem, and begins it with an account of his state of doubt, misery, and uncertainty (12-18). After invoking the muses, he begins the account of the chief events of his youth, his departure from home, his capture at sea, and his imprisonment in England (19-28). To divert his thoughts, he walks to the window. This is the turning-point of his life, for he hears in the garden below the cheery songs of the nightingale, and presently sees the lady Joan, who inspires him with love at first sight, and whose person and dress he describes (29-50). He addresses a stanza of praise to Venus, and implores the nightingale to sing yet more sweetly (51-62). He next addresses, in imagination, his lady, and the birds break out into a happy chorus; but at this moment the lady departs, and his day is turned into night (63-67). He mourns her departure till even, when he falls asleep and dreams (68-73). In his dream he sees a great light; he is

carried up in the air to the palace of Venus, where he sees a large chamber filled with lovers of all ages and conditions (74-93). He also sees Cupid and the goddess Venus herself, whom he salutes, praying her to grant him a second sight of his lady (94-104). She promises her help, but tells him that the success of his suit is uncertain, and that he must also seek the help of Minerva (105-112). She sends Good Hope to guide him to that goddess, at the same time lamenting that mortals have lately become very slack in their service to herself (113-123). Guided by Good Hope, he reaches the palace of Minerva, who tells him that his love will be in vain, unless it is firmly founded upon virtue; he must be true and patient, and must confess to her the nature of his love (124-138). He declares the truth of his passion, whereupon she promises her help, not without some remarks on the difficult questions of predestination and free-will (139-150). She then dismisses him, and he suddenly returns to earth (151). He now sees a plain, a river full of fishes, and a long row of trees; also an assemblage of numerous wild and tame animals (152-157). He quits the plain, searching for the goddess Fortune, when suddenly his former guide, Good Hope, appears and shows him a round space walled in, within which is Fortune, dressed in a long ermine mantle; before her is a wheel, ever revolving, upon which men are constantly clambering, some of whom frequently fall off into a pit below (158-165). Fortune calls him by name, leads him to her wheel, and bids him climb upon it like the rest (166-171). She then bids him farewell; he awakes, and addresses his own spirit in a stanza imitated from Chaucer (172, 173). The poem is here rather inartistically continued by his reflections upon the meaning of the dream, and by

the sudden appearance of a white turtle-dove, who brings a branch, on which is written a message of encouragement (174-179). Thus encouraged, he urges his suit, and is successful, concluding the poem with a prayer to Venus, thanks to all the gods, to Fortune, to the nightingale, to the window in the castle-wall, and to all the saints of March, as having contributed to his good fortune (180-193). Then follows the Envoy, with an address to the poems of Chaucer and Gower (194-197).

§ 9. Perhaps this is the most convenient place for explaining the method of reference employed in the present edition. The poem is written continuously in the MS., and I have accordingly numbered the stanzas throughout continuously, from 1 to 197. It pleased Tytler, who first edited the poem in 1783, to divide it into six imaginary cantos; and his method of division has been followed by nearly all his successors (who, for the most part, only knew the text from his book). This explains why the references in Jamieson's Dictionary are to cantos and stanzas. To understand Tytler's numbering, all that is necessary is to note where his cantos begin. His canto ii. begins with st. 20; canto iii., with st. 74; canto iv., with st. 124; canto v., with st. 152; and canto vi., with st. 173. Hence we must add 19 to the number of his stanza throughout canto ii.; and so on throughout, as in the following table:—

Throughout canto	ii.,	add the	number		19
,,	,,	iii.,	,,	,,	73
,,	,,	iv.,	,,	,,	123
,,	,,	v.,	,,	,,	151
,,	,,	vi.,	,,	,,	172

For example: Jamieson quotes the word *amorettis* as occurring in c. ii. st. 28; it therefore occurs in st. 47. Conversely,

by *subtracting* 19, we find that st. 47 is called by Tytler c. ii. st. 28.

§ 10. I pass on to consider what we know of other poems by the same author. I have printed, at p. 51, a Ballad of which the authenticity is unquestionable. It is ascribed to James I. in an early printed edition, and the internal evidence points the same way; see the Notes upon the Ballad at p. 99. With this exception, I contend that we have no other poem extant which can be attributed to him with any show of reason, and I entirely decline to follow the critics who ascribe to him the 'Song on Absence,' or 'Peebles to the Play,' or 'Christ's Kirk on the Green.' Of these three, the first is the only one that, in my opinion, can even possibly be his, if the internal evidence is at all to be regarded. It is a song in 13 stanzas, the first of which is as follows, according to the version in Pinkerton's Ancient Scotish Poems, 1786, ii. 214:—

"Sen that [the] eyne, that workis my weilfair,
Dois no moir on me glance,
A thousand sichis, with suelting sobbis sair
Dois throw my bowels lance.
I die yairning;
I leif pyning;
Woe dois encres;
I wex witles;
O sindering, O woful doleance!"

But Pinkerton proposes to alter the first line in order to force it into agreement with the supposed evidence. He himself admits that, in the Maitland MS. in the Pepysian Library, which is the original which he professes to follow, it really stands thus—

"Sen that eyne [MS. Eine] that workis my weilfair."

But he assumes that the line is "mutilated," for the following reason. In Mair's History of Scotland, we find the following remarks, as quoted by Irving, Lives of the Scotish Poets, p. 144. They refer to King James I. "In vernacula lingua artificiosissimus compositor: cujus codices plurimi et cantilenæ memoriter adhuc apud Scotos inter primos habentur. Artificiosum libellum de regina dum captivus erat composuit, antequam eam in conjugem duceret; et aliam artificiosam cantilenam ejusdem, *Yas sen*, etc. et jucundum artificiosumque illum cantum *At Beltayn*, etc. quem alii de Dalketh et Gargeil mutare studuerunt: quia in arce aut camera clausus servabatur in qua mulier cum matre habitabat."—Major, De Gestis Scotorum, fol. cxxxv a., Paris, 1521, 4to. All admit that the *artificiosus libellus de regina* is certainly the Kingis Quair; the next endeavour of the critics was to find the song beginning with *Yas sen*, or the poem beginning with *At Beltayn*. Now it should have been observed at the outset that Mair (or his printer) seems to have made a mistake; for the words *Yas sen* give no sense, and there is indeed no such word as *Yas*. Pinkerton was probably thinking of *yes*, but this in Scottish would be spelt *ȝis*, as in Barbour, or *ȝus*; and, since the symbol ȝ was denoted in print by *z*, it would have appeared as *Zis*. Hence Mair's evidence is not of much help, and certainly Pinkerton was not justified in supposing that he had found the song intended because he found one beginning with the word *Sen*. In fact, it is not a little remarkable that the Ballad, which we know to be genuine, also begins with the same word! Hence there is absolutely *no* evidence in favour of attributing to King James this Song on Absence. It is a pleasing poem, and not foreign to the style of the Kingis Quair; the *language*

is, perhaps, sufficiently archaic, but I am by no means sure that the same can be said of the *metre*. On the whole, I could find nothing to justify its insertion in the present volume.

§ 11. It remained for the critics to find the poem beginning with the words *At Beltayn*. This they discovered in the poem known as Peebles to the Play, which actually begins with those words. The first stanza is thus printed in Sibbald's Chronicle of Scottish Poetry, vol. i. p. 121, the original being contained in the Maitland MS. already mentioned :—

"At Beltane, quhen ilk bodie bownis
To Peblis to the Play,
To heir the singin and the soundis,[1]
The solace, suth to say ;
Be firth and forrest furth they found,
Thay graythit tham full gay ;
God wait that wald they do that stound,
For it was their feist day,
Thai said,
Of Peblis to the Play."

Now the testimony of Mair tells almost as much *against* the authenticity of this poem as in its favour. I understand him to say that certain persons of "Dalkeith and Gargeil" tried to alter it, and of course any altered copy would begin with the two words by which it seems to have been known. If so, there may have been more than one *imitation* of James's poem ; so that Peebles to the Play, as now known to us, is more likely to have been one of these imitations than the original. If, for example, there were but two imitations, the chances of its being one of these, as against its being the original, are obviously as

[1] Read *sounis*, the correct form.

two to one. The moment we come to examine the poem itself, the notion of attributing it to James I. seems to me entirely out of the question; I cannot even admit that it is an imitation made during his reign, and it must be remembered that Mair did not write till the sixteenth century, and says nothing about the *date* of these imitations. In fact, his testimony is almost worthless at best, the only surprising point being that he is right as to the Kingis Quair itself. Some have thought it remarkable that Dunbar, in his Lament for the Death of the Makars, *i.e.* of the Poets, does not even mention James I. by name, though he enumerates the names of no less than twenty-three Scottish poets, and includes among them such names as Wyntoun, Holland, Barbour, and Blind Harry; but I am not sure that we ought to expect that he would have included a king in a list of professed poets, whose loss, *as poets*, he deplores. The question of the authorship of Peebles to the Play has been discussed almost *ad nauseam;* but the internal evidence ought to decide the matter. There is no resemblance to the Kingis Quair discoverable; whereas there is a marked dissimilarity in the tone, in the vocabulary, and in the metre. It will be found by no means easy to point out any undoubted example of the use of the rollicking metre of this poem anterior to the year 1450; whereas James I. died in 1437. The burden of proof lies upon those who think they can meet all the objections arising from the obvious lateness of its style and metre.[1]

§ 12. But the critics have not been contented to stop here. It so happens that another poem, entitled Christ's

[1] In st. 19, we find *stokks* rimed with *ox*. But with James I., the plural of *stok* was *stokkis*.

Kirk on the Green (printed together with Tytler's edition of the Kingis Quair, and in Sibbald's Chron. of Scot. Poetry, ii. 359), is ascribed to James the First in the Bannatyne MS. by a probable blunder for James the Fift (Fifth), to whom it has also been assigned, viz. by Bp. Gibson in 1691, by James Watson in 1706, and by others. It is necessary to quote (from Sibbald) the first stanza :—

"Was nevir in Scotland hard nor sene
Sic dansing nor deray,
Nowthir at Falkland on the grene,
Nor Pebillis at the play,
As wes of wowaris, as I wene,
At Chryst-kirk on ane day.
There come our Kitteis weschin clene,
In new kirtillis of gray,
Full gay,
At Chrystis kirk on the grene."

The reader will at once observe the mention, in the fourth line, of Peebles to the Play, as if that poem was still fresh in the recollection of every reader of Christ's Kirk. He should also observe the exact correspondence in metre (and, it might be added, in tone) with that poem. The natural conclusion is that they are of the same age. But we can go further, and discover to what age Christ's Kirk belongs; for Sibbald has pointed out the very close verbal resemblance between Christ's Kirk and a poem called the Justing of Barbour and Watson, by Sir David Lyndsay. The latter poem, printed among Lyndsay's Minor Poems,[1] ed. J. A. H. Murray, E.E.T.S., p. 585, begins in a very similar strain :—

"In Sanctandrois on Witsoun Monnunday . . . .
Was neuer sene sic Iusting in no landis."

[1] An early edition was printed at Edinburgh in 1568.

And below we have the lines:—

"Quod Iohne, howbeit thou thinkis my leggis lyke rokkis . . . .
3it, thocht thy braunis be lyk twa barrow-trammis,
Defend the, man! Than ran thay to, lyk rammis.'

These lines are to be compared with the following lines in Christ's Kirk:—

"His lymmis wer lyk twa rokkis . . . .
Ran apoun uder lyk rammis . . . .
Bet on with barrow-trammis."

The obvious conclusion is that Christ's Kirk belongs to the reign of James V., though I doubt if it was composed by him. And, in claiming this poem for James I., certain critics have claimed too much. It may be granted that Peebles to the Play and Christ's Kirk are in the same peculiar metre and nearly of the same date, but the safest result is to assign Peebles to the Play to the sixteenth century. In accordance with this, it may be mentioned that the earliest mention of Christ's Kirk is that by Bannatyne, in 1568; and the earliest *certain* mention of Peebles to the Play is in the poem of Christ's Kirk, as above. If we are to have any regard at all to the language, style, and metre of these poems, we cannot make them earlier than half a century or more after 1437. The case is precisely parallel to the assignment to Chaucer of the poem called the Court of Love, which no philologist can admit to be earlier than the very end of the fifteenth century. It is needless to pursue the subject further; for no arguments will ever convince those who have adopted a notion of the antiquity of these poems, whilst those who perceive their lateness require no further argument.[1]

[1] "One can hardly suppose those critics serious, who attribute this song [of Christ's Kirk] to the moral and sententious James the First."—Guest, Eng. Rhythms, ed. 1882, p. 624. Still, it continues to be repeated, in defiance of cogent philological considerations.

It is worth notice here that Fragment B of the famous Romaunt of the Rose is in a Northern dialect, but with some Southern inflexions superadded. It is therefore just possible (considering its date) that it might have been written by no other than King James. But this is a mere conjecture, which only a very minute inquiry can confirm or contradict. The evidence seems to be against it. See my Chaucer Canon, ch. vii.

§ 13. The consideration of the style of these poems naturally leads us to consider the language of the Kingis Quair, especially with regard to its grammatical forms. This is a point which has hitherto received no attention, whereas it evidently lies at the root of the whole matter. All that we have been told hitherto is that he was a close imitator of Chaucer, and the most explicit utterance upon this subject is contained in the following passage, which I cite from Mr T. H. Ward's remarks upon King James in his excellent edition of the English Poets, vol. i. p. 130: "His nineteen years of captivity allowed him to steep himself in Chaucer's poetry, and any Chaucerian student who reads The King's Quair is constantly arrested by a line or a stanza or a whole episode that exactly recalls the master. It is unnecessary to point out, for instance, the close resemblance of the passage which we here quote, the king's first sight of Lady Jane, to the passage in The Knightes Tale, where Palamon and Arcite first see Emilye. Not only the general idea but the details are copied; for example, the king, like Palamon, doubts whether the beautiful vision be woman or goddess. The ascent to the Empire of Venus is like an abridgment of The Hous of Fame. Minerva's discussion of Free Will is imitated from Chaucer's rendering of the same theme, after Boethius, in Troilus and Criseyde. The

catalogue of beasts near the dwelling of fortune is an echo of Chaucer's catalogue of birds in The Parlement of Foules. Isolated instances of imitation abound; thus:—

> 'Til Phebus endit had his bemës brycht,
> And bad go farewele every lef and floure,
> This is to say, approchen gan the nyght,'

is a repetition of a well-known passage in The Frankeleynes Tale (F 1017):—

> 'For th' orisont hath reft the sonne his light,
> (This is as much to seye as it was night).'

A passage in Troilus (iv. 302) is recalled by—

> 'O besy gost, ay flikering to and fro;'

and another by the king's concluding address to his book—'Go, litel tretis.'"

§ 14. It will be seen that Mr Ward here points out about eight examples of resemblance between the language of James and of Chaucer which were quite sufficient for his purpose. But I have thought it desirable to make a much stricter search, for the results of which I must refer the reader to the Notes. I find clear allusions to, or phrases copied from, the following poems by Chaucer: Troilus and Criseyde, the metre of which is imitated, which furnishes more than a dozen instances; The Knightes Tale, with at least as many; The Clerkes Tale, with two instances; other of the Canterbury Tales; the Book of the Duchess; Anelida and Arcite; the Assembly of Foules; the Complaint of Mars; Lenvoy a Skogan; the Legend of Good Women; and probably (as Mr Ward says) the House of Fame. To take a few examples that have not hitherto

been noticed, we may observe how close is the resemblance in the following instances :—

"Streight vnto schip, no longere wold we tarye."—K. Q. 23.
"And forth he gooth, no lenger wolde he tarie."—C. T., C 851.
"Paciently thou tak thyne auenture."—K. Q. 106.
"And paciently takth your auenture."—Compl. of Mars, 21.
"All thing has tyme, thus sais Ecclesiaste."—K. Q. 133.
"For alle thing hath tyme, as seyn thise clerkes."—C. T., E 1972.
"Has maist in mynde : I can say ȝou no more."—K. Q. 182.
"And liuen in wele ; I can sey yow no more."—C. T., B 175.
"Quho couth it red, agone syne mony a ȝere."—K. Q. 196.
"Is writen, god wot, who so coude it rede."—C. T., B 195.
"But sooth is seyd, gon sithen many yeres."—C. T., A 1521.

It is needless to cite more examples; but I may add that, over and above the allusions to Chaucer, we find that the poet refers to the Latin treatise of Boethius and to Le Roman de la Rose. And further, as Dr Schick has shown, he was much indebted to Lydgate's Temple of Glass.

§ 15. But it is not sufficient to consider these direct imitations of Chaucer ; we must go a step further, and enquire strictly into the *grammar* which our author employs. We are at once met by the singular fact, that he does not strictly observe the grammar used in the Lowlands of Scotland, but often adopts many of the inflections of the Midland dialect of Chaucer, evidently considering him as furnishing the true model of literary form. Hence his poem is by no means, as has been supposed, an example of Northern English; it exhibits a purely *artificial* dialect, such as probably was never spoken.[1] We have a similar example in the later poem of Lancelot of the Laik, edited by me for the Early English Text Society in 1865, the author

[1] But even Chaucer's grammar is to a very slight extent artificial. He preserved inflexions which were falling into disuse.

of which affects Southern forms to such an extent as to produce a curious jumble such as was never employed in actual speech. Another example is furnished by the poem called The Quair of Jelousye, attributed to James Auchinleck, who died in 1497, and was also, as I think, the author of Lancelot of the Laik.[1] Nothing could show more clearly the predominating influence, at this period, of Chaucer's genius. In other respects, the poem is founded, so to speak, upon the Northumbrian dialect, the form of which may be further illustrated by quoting an interesting document, entirely in the king's own handwriting, written at Croydon in 1412. It runs as follows:[2]—

"Jamis throu the grace of god . Kynge of Scottis. Til all that this lettre heris or seis sendis gretynge. Wit ȝe that we haue grauntit & be this p*re*sent*is* l*ett*res grauntis . a speciall confirmaciu*n* in the mast forme til oure traiste and wele belofit Cosyng s*ir* Will*ia*m of Douglas of drumlangrig of all the landis that he is possessit and chartrit of within the kyngdome of Scotlande that is for to say the landis of drumlangrig of Hawyke & of Selkirke the whilk*is* chart*ris* & possiouns[3]. be this l*ett*re we conferme . and wil for the mare sekernes this our confirmacioune . be formabilli eft*er* the fourme of oure chaunssellur and the tenor of his chartris selit with our*e* grete sele in tyme to come in witnes of the whilkis this p*re*sentis l*ett*res we wrate with our*e* propre hande vnd*er* the signet vsit in selyng of oure l*ett*res as now

[1] See my article in the Scottish Historical Review, Oct. 1910.

[2] A facsimile is given by Chalmers, and is the only thing of value in his worthless book, of which more below. Chalmers misprints *Till*, *al*, *daie*, for *Til*, *all*, and *dai*. *N.B.*—Mr J. T. T. Brown points out that it is not really a facsimile, but "restored"; see the facsimile in the National MSS. of Scotland, vol. ii. charter lxii, which I have collated.

[3] *Sic;* for poss*ess*iouns. The 'facsimile' in Chalmers is inaccurate.

at Croidoune the last dai of Noue*m*ber the ȝere of oure lorde . i^mo^ cccc^o^ xij^o^ "

§ 16. In this document we have but little mixture of dialect. The verbs show the Northern suffix *-is*, both in the singular and in the plural, except that *conferme* should rather have been *confermis;* and the weak past participles show the Northern suffix *-it*. When we turn to the poem, all this is changed; and it is evident, from the exigencies of the metre, that the numerous Midland (or rather Southern) inflections are due rather to the author than to the scribe. As this can only be shown by a tolerably strict analysis of the poem, I proceed to show this formally. The rules for the scansion of Chaucer, in accordance with the grammatical forms employed by him, are given in the Introduction to my edition of Chaucer's Prioresses Tale, 3d edition, 1880, pp. liv-lxxiv; as well as in my edition of Chaucer's Works, vol. vi. pp. lxiii-lxxxii. I select some of the more important rules, and give examples of them from our poem.[1]

(*a*) The infinitive mood in Chaucer ends in *-e* or *-en*, constituting a syllable, though *-e* is elided before a following vowel. The Northern infinitive and gerund admit of *no* suffix, so that *to smert* (8)[2] is correct and natural to the author. But he has several examples of the artificial suffix *-e* or *-en;* as in *counterfeten* (36), *maken* (39, 58), *wirken* (68), *seken* (99), *seruen* (102), *schorten* (111), *trusten* (137), *helpen* (144), *supporten* (194), &c. In these instances the scribe has correctly preserved the suffix, and we are hence enabled

[1] When the final *-e* forms a distinct syllable, I have denoted this in the text by the use of a mark of diæresis, as in *grenë* in st. 32. In some doubtful cases of final *-en* I have also marked the syllable, as in *eyën* in st. 41. So also *harmës* in st. 15 has two syllables, and *sterëles* in st. 15 has three.

[2] The number within a parenthesis is the number of the stanza.

to correct the instances wherein he has not done so, thus restoring the correct scansion. Accordingly we must read *approchen* (72), *fallen* (148), *clymben* (164, 169), *bringen* (168), *reulen* (194). Similarly, the suffix *-e* appears in *change* (83), *deserue* (143); and must be restored in *lette* (113). We find the suffix *-en* in the present tense plural of the verb, as in *menen* (137); similarly we should read *gruchen* (91). The Northern forms would be *menis*, *gruchis*, but we may suspect that the scribe is right here. A crucial instance occurs in st. 24, where *weren* is dissyllabic, as in Chaucer; for the Northern form is *war*, as in Barbour's Bruce, which should be consulted for information as to Northern grammar.

(*b*) A peculiarity of Chaucer is, that many words which are monosyllabic in Northern English are dissyllabic in Midland. An excellent example occurs in the word *heart*—Northern *hert*, Midland *herte*.[1] The king uses the Chaucerian form, though the scribe does not write it; in four instances it is written *hert*, where the metre requires *herte* (48, 128, 170, 177). In the last instance *kálendis* is practically dissyllabic, the final *-is* being slurred over before the following vowel. That the form *herte* was unnatural to the writer, appears from the use of *hertly*, not *hertely*, in st. 144. Other artificial forms occur in the dissyllables *eye* (51), *wise*, *charge*, (120), *gyde* (126), *lufe* (134), *chance* (146), *sonne* (110, 153), *quhele* (162).

(*c*) Chaucer sometimes uses a final *-e* to denote the vocative case; the king imitates this in the word *suete* (57). This is not Northern.

(*d*) Chaucer uses a final *-e* to mark the plural of the adjec-

[1] To be read *hert-e*, in two syllables, the final *e* being sounded as in German. And so throughout, in all other instances.

tive. Of this James has numerous instances, as in *grene* (33), *faire* (76), *fresche* (80), *huge* (100), *bothe* (124), *fresche* (152), *grene* (191). Hence we can confidently restore the metre in other instances by reading *smalle* (33), *ȝonge* (86, 92), *longe* (29, 95). So also, in the phrase *grete balas*, the form *balas* has a plural sense (46). *Foure* is dissyllabic, as in st. 21. These usages are not Northern.

(*e*) Chaucer uses a final *-e* to denote the *definite* form of the adjective, this use being determined by the occurrence of *the* or *that* or *this*, or of a possessive pronoun, before the adjective. This is not Northern; yet examples abound. Hence we find *his faire* (7), *the plane* (36), *hir suete* (41), *hir quhyte* (48), *that fresche* (49), *the suete* (61), *the suete grene*, where the adjectives are plural (67), *my drye* (69), *the hote* (76), *ȝour benigne* (102), *that suete* (103); and see stanzas 109, 130, 133, 143, (*this ilke*) 154, 155. Had the scribe understood this matter, there would have been more examples still; for we can restore the metre in numerous places by reading *the longe* (8), *the sharpe* (32), *the freschest ȝonge* (40), *thir calde* (69), *the longe* (72), *the colde* (73), *the ryghte* (75), *the nexte* (86), *the blynde* (94), *the streighte* (112), *this faire* (178), *the faire* (191). Positive proof of the truth of this rule is afforded by such an example as that in st. 32, where we find: "The scharpë grenë suetë Ienepere." For here the omission of the final *e* would leave but seven syllables in the line, and would produce a most jarring discord, such as no man with an ear could have endured. The king's ear for melody was doubtless a fine one. So also in st. 33, we find: "And on the smallë grenë twistis sat." One very queer result is that the poet seems to apply a similar rule to *substantives*, as he adds to them a final *-e* more readily when *this* or *the* or a possessive

pronoun precedes. Observe *myn eye* (51), *this wise* (120), *my charge* (120), *my gyde* (126), *thy herte* (128), *your chance* (146), *myn ere* (152), *the quhele* (162), *thy herte* (170). Cf. *myn ey-en* (8), *hir ey-en* (104).

(*f*) But here comes in a most curious result. Chaucer does *not*, in general, use the final *-e* in adjectives occurring in the singular and indefinitely. This is a refinement of grammar to which James did not attain. It is the fate of writers in an artificial dialect that they make mistakes of this character, just as Spenser has perpetrated some extraordinary offences against grammatical propriety in his Fairy Queen. Accordingly, we find the king wrongly adding a final *-e* to indefinite adjectives in several places; he seems to have regarded it as a poetical embellishment, to be added or dropped at pleasure, a theory which had doubtless great practical convenience. A clear instance of this false usage occurs in st. 65, where we should read, "With new-e fresch-e suete and tender grene"; the *e* in *suete* being elided before the following vowel. Other examples are seen in *large* (77), *strange* (135), *hye* (154), *strange* (163), *lawe* (164), *newe* (13, 65, 165), *gude* (185). To these add *longe* (154), *faire* (178, l. 3), miswritten *long* and *fair* respectively. I think we should also read *rounde* in st. 159, l. 2, to complete the line. It may be observed that the final *-e* is permissible (in Southern) in *some* of these words—viz., in the French words *large*, *strange*, and in the words *newe*, *swete*, which were naturally dissyllabic (A.S. *nīwe*, *swēte*), but the forms *hye*, *lawe*, *gude*, *longe*, *faire*, as here used, are hardly defensible. They are not only not Northern; they are not even Chaucerian.

(*g*) Chaucer uses a final *e* to denote an adverbial use; this is unknown to the Northern dialect. I do not find

many examples. Still we have *newe*, newly (8), *longe*, a long while (164), *faire*, fairly (180). So also the adverbial phrase *at the last* (98) is miswritten for *at the laste*, so commonly written *atte laste* in MSS. of Chaucer.

(*h*) Chaucer makes the adverb *twi-es* (twice) a dissyllable; accordingly, the scansion shows that *twise* in st. 25 is a mistake for *twies;* see the footnote. Barbour has the monosyllabic *twiss*.

(*i*) Chaucer makes the word *ey-en* (eyes) dissyllabic; hence we find the same five times (8, 41, 55, 81, 104). But in one instance our author is off his guard, using *eyne* (=*eyn*) in st. 35; probably because a vowel follows, and Chaucer sometimes slurs over the syllable *-en* before a vowel.

(*k*) Chaucer frequently has a syllabic *e* in the middle of a word; an example occurs in *ster-e-les* (three syllables) in st. 15. This is hardly Northern; but examples are rather numerous. We have *ryp-e-nesse* (16), *vnkynd-e-nes* (87, 116), *chap-el-let* (97), *benign-e-ly* (104), *pap-e-iay* (110), *diuers-e-ly* (135); so also we should read *hert-e-full* (180); *henn-es-furth* (69, 144, 181). The last word is miswritten in all three places. But occasionally the king forgets his master's rules, using *hertly* for *hert-e-ly* (144), *chaplet* for *chap-el-let* (46).

(*l*) Chaucer uses *-es*, forming a distinct syllable, to denote plurals. Here our author was quite at home, for the Northern dialect used *-is* (forming a distinct syllable) for the same purpose. Examples occur in *sterres* (1), *werdes* (9), *wawis* (16), *flouris* (21), &c.; it is needless to add more examples. The same remark applies to the final *-es* (Northern *-is*), used to mark the genitive case. Examples are *warldis* (3), *goddis* (22), *lyvis* (28), &c.; more need not be

given. Hence we clearly see that the scribe should have written *rokkis* in st. 15, just as in st. 18. So also *grëis* (21).

(*m*) Chaucer distinguishes between the past tenses and past participles of some weak verbs by using a final *e* in the former, but none in the latter. Thus *bringen*, to bring, makes the past tense *broght-e*, but the pp. *broght*; compare the usage of modern German. My experience tells me that this is the most difficult point in the scansion of Chaucer for a learner to realise, and I find no trace of it in the present poem. The Northern suffix *-it* was used for the past tense and past participle indifferently; hence we find always *-ed* or *-it* or *-d* or *-t* in such cases. The scribe has miswritten *lak* for *lakit* (16); and the author slurs over the final syllables of *purvait* and *pullit* before following vowels in st. 23.

(*n*) In st. 34 I suspect the scribe has miswritten the first word, which is an instance of the imperative plural. Chaucer would have written *Worshippeth*; Northern grammar requires *Worshippis*. Either way, the word is trisyllabic, which is my reason for so marking it. In st. 117, *patience* has three syllables; Chaucer assigns it four, as *pac-i-enc-e*.

§ 17. The preceding investigation is of the highest importance to the correction of the text; and the fact that no editor has ever hitherto made such an investigation explains why so little has been done for the text hitherto, and why the MS. copy has received so little attention. The net result is that the lines of James I., like the lines of Chaucer, are usually quite musical, and different from the halting lines of Lydgate. We now see that we have a right to expect that every line should be nearly perfect, and should scan with regularity. Hence we can detect, in many

places, the omission by the scribe of words and syllables that are necessary to the scansion; and it at once appears that, in many instances, it is quite as necessary, for the *sense* as for the *metre*, that we should supply one or more words in a line. Words thus supplied are enclosed within square brackets, so that they can easily be considered. Easy and obvious examples occur in st. 3, l. 3; st. 8, l. 7; st. 16, l. 3; st. 20, l. 5; st. 28, l. 3; st. 52, l. 4, &c. The absolute necessity for supplying a final *e* in many places has been shown above, and may at once be understood in such a case as that of *scharpe* in st. 32. In order to assist the reader, I have marked the essential final *e* with two dots above, as in "thilkë," st. 5; so also "sterrës," in st. 1, for Northern "sterris"; and "eyën," st. 8.

When these corrections have been made, the number of incomplete lines is very greatly reduced, some of the principal ones being as follows:—

St. 1, l. 7. We can hardly read *north-e-ward*, in three syllables. To avoid such a form, place *North* in the first foot, by itself; cf. st. 47, l. 1.

St. 8, l. 6. Perhaps read *seyën*.

St. 31, l. 6. Perhaps we should read the artificial word *y-walking*. But we occasionally find lines (especially in Lydgate) with a syllable lacking after the fourth.

St. 47, l. 1. *Full* stands alone, in the first foot. Cf. st. 131, l. 6, where *Ground* may do the same.

St. 53, l. 4. For *vnto* read *to*.

St. 74, l. 7. A syllable too much; perhaps omit *the*.

St. 82, l. 3. The same remark applies as in st. 31, l. 6; but it is not impossible that the cæsura (as it sometimes does) counts for a syllable,

St. 86, l. 6. A syllable too much; perhaps *sorouful*.

St. 97, l. 5. A syllable too much. Omit *that;* the omission of the relative is common.

St. 110, l. 4. Read *tabartis* as *tábarts;* this use of *s* for final *-is* occurs frequently, when a substantive has *more than one syllable, and the accent is thrown back.* So also *kálend's*, st. 177, l. 7.

St. 158, l. 3. Imperfect, either owing to the cæsura, or because *furth* should be *forouth;* see the note, p. 92.

St. 159, l. 2. Perhaps read *round-e*, dissyllabic.

St. 161, l. 1. *Er-myn* seems to count as having three syllables.

For further information, as to elision, slurring, &c., the reader is referred to my remarks on Chaucer, already noticed above.

§ 18. The Ballad of Good Counsel is written in a pure Northern dialect, without a single example of a Southern form. As several stanzas in the Kingis Quair are free from Southern forms, this circumstance furnishes no presumption against its authenticity. The style is precisely that of the Kingis Quair, and I have no doubt that it should be accepted as being from the same hand. The earliest MS. is of the end of the *fifteenth* century.

§ 19. I have to add a final remark on the grammar. The Northern writers who imitated Chaucer seem to have got into trouble with the suffix *-ing*, or else the scribes did not understand it. This is shown in my preface to Lancelot of the Laik (Early English Text Society). The Chaucerian suffix *-ing* denoted the present participle, or a substantive derived from a verb; but it was confused with the Midland suffix *-en* of the present indicative plural, and with the common English suffix *-en* of the past participles of strong verbs. Hence, in st. 45, l. 4, *I-fallyng* stands for *I-fallen*, the pp.,

where the prefix *I-* is Southern, and unknown to Northern English. Yet it recurs in *Ilokin* (69), *Iblent* (74), *Iwone* (108), *Ilaid* (120), *Ybought* (36), *Ycallit* (170), &c., and was evidently regarded as a poetical embellishment. We even find the infinitive *ybete* (116). In st. 6 we find the Southern *makith* (for *maketh*) instead of the Northern *makis;* but it is useless to discuss such instances, as we are here at the mercy of the scribe. However, the use of *-ith* in the present tense singular is common enough in the MSS. of Lancelot, the Quair of Jelousye, and the like.

§ 20. The *rimes* are, I believe, very much like Lydgate's, and mostly only single rimes, after the Northern fashion of ignoring the final *-e*. We find words rimed together which Chaucer never admitted; thus in st. 11 Chaucer would have written *sodaynly*, which cannot be rimed with *ly-e, fantasy-e;* nor does he rime *forby* with *remedy-e* (30), nor with *aspy-e* (31); nor *louingly* with *maystry-e* (66), &c. The rimes are, otherwise, sufficiently acceptable, with the exception of *corage*, which is not a perfect rime with *charge* and *large* (38). In st. 39, *regne* is for *rigne* (Northern *ring*), and is thus a permissible rime with *benigne*. In st. 7, *tong* is repeated; so is *mynd* in st. 73, and *fall* as a substantive is rimed with *fall* as a verb in st. 172. In st. 92, the riming of *dryue* with *gyue* is permissible, because *dryue* is the pp., and the *i* is short; but the more correct form is *driuen*. Instances of true double rimes are common, as in the case of *deuidith, prouidith* (9). For other instances, see st. 6, 7, 14, 21, 23, 28, 47, 49, 51, 65, 68, 69, 79, 85, &c. But *begouth* (16) and *toforow* (23, 49, 105) are purely *Northern*.

§ 21. I have been led into these details because it enables me to explain more clearly the method which I have adopted in editing the poem. My first care was to set aside

all previous editions, and to obtain an accurate copy of the MS. itself, which has been far too much neglected. It is an amazing fact that it has taken *a whole century* to set the text right, and nothing can be more extraordinary than the history of the text up to the present time. The previous editions are described more particularly below; but the net result is that Tytler, who first printed the text in 1783, was provided with a transcript of the unique MS. made by "an ingenious young gentleman, a student of Oxford"; it does not appear that he ever saw the MS. himself. Sibbald, when reprinting a large portion of the poem, tells us that his "is the first *corrected* copy." His notion of correcting it was to make just a few alterations here and there, according to his own fancy. It does not appear that he ever saw the MS., but some one must have consulted it for him, as he attained to the correct reading of *list* for *lefe* in st. 178. The Glasgow edition of 1825 is a reprint of Tytler. Chalmers, after severely censuring Tytler for his numerous errors, actually sends Tytler's book to press, and copies text,[1] notes, and all; but he never saw the MS., and scarcely paid the slightest heed to the collation made for him by Mr Ruding, which, though not always correct, was better than nothing. The Rev. C. Rogers, in 1873, merely collated the texts of Tytler and Chalmers, which amounted to no more than collating Tytler with Chalmers's parody of the same. The only editor who ever saw the MS. himself, or paid any regard to it, was Mr Ebenezer Thomson of Ayr; but he did not make his collation till after his text had been printed off, and all that he really discovered was the superiority of the MS. to the printed texts. His ignorance of the language of the poem, even after very careful study of it, is

[1] In a sort of parody; see below.

frequently surprising, but his remarks are often acute, and he certainly made a most gallant attempt to better the text in the face of great difficulties. In his introduction to the second edition (1824), p. ix, he has this remarkable utterance: "Whoever, therefore, shall hereafter aspire to the honour of editing the King's Quair, will neither satisfy his own wishes nor the public expectation, unless he brings to the task a mind prepared by habits of strict analysis, by a mature acquaintance with the English writers of the fourteenth century, by considerable experience in decyphering ancient manuscripts, and a thorough (personal) collation of the Seldenian Quair," *i.e.* with the MS. This is just; and this is why I first of all put aside all previous editions, and started afresh with a transcript from the Selden MS., and a subsequent collation of the proof-sheets with the MS. itself, so as to make sure of every letter and every stroke. The result was, as I expected, that the MS. has not had justice done to it; the large number of small inaccuracies in the old editions has caused many needless difficulties, which are now cleared up; and it is at last possible to consult all the notes and comments given in the editions without being misled by them, which is a material point. I will only add, that the very common practice of reprinting old printed texts, without consulting the MSS. from which those texts were printed, is most reprehensible, as it often ensures the needless perpetuation of the strangest blunders. It is the more unsafe, because many examples are known in which editors had no familiarity either with MSS. or with the grammar of the language which they professed to interpret; but the story of their incompetency is a melancholy one, nor is this the place for discussing it.

§ 22. The unique MS. of the Kingis Quair is in the Bodleian Library at Oxford, where it is marked "Arch. Selden, B. 24." It is a MS. on paper, containing numerous poems and treatises, and, in particular, some poems by Chaucer. The Kingis Quair begins on leaf 192, and ends on leaf 211. It is not all in one handwriting; the hand changes at st. 178, the latter part of the poem being (at first) in a smaller handwriting. There is also a slight change here in the system of spelling, but it is not sufficient to be worth a detailed discussion. On leaf 120 of the MS. there is a reference to King James IV. of Scotland, whose accession was in 1488; and the date of the MS. itself is about 1490, or nearly seventy years after the date of composition of the poem. I take it to be a somewhat faulty transcript from a fairly good original. Most of the mistakes arise from the occasional omission of words or syllables. In st. 160, l. 4, the scribe had a couple of words before him which he could not read; so he left them out. In st. 47, he repeats the last word of l. 4 at the end of l. 5. The various footnotes point out most of the scribe's errors. It is pleasant to see how some of the old misconceptions are cleared away. I will cite just one example by way of specimen. In st. 24, l. 2, we have: "So infortunate was vs that fremyt day." This means, "That strange (or adverse) day was so unfortunate for us"; and *vs* is here the dative case, just as *thee* is the dative case in the expression, "O well is *thee*, and happy mayst thou be." But Tytler misprinted *we* for *vs*, and was duly followed by Sibbald and E. Thomson. Chalmers, indeed, alters the phrase to *were we*, thus succeeding in getting *two* words wrong instead of *one!* But what are we to think of editors who were

contented to leave such a glaring false concord[1] as *we was* without a word of comment?

§ 23. As the unique MS. is thus our only guide, I decided to exhibit it with the closest possible accuracy; and for this purpose I have adopted the method which has been found so satisfactory by the Early English Text Society—viz., that of exhibiting every mark of abbreviation and contraction in the MS. by the use of italic letters. These italics practically tell us that certain letters are not fully expressed, but only indicated by various signs and marks. The value of the method consists in this, that it is a guarantee to the reader that the editor has done his work carefully. It is even more than this; for the reader who is himself skilled in deciphering MSS. knows at once what form these marks of contraction would take, and is thus put in as good a position as if he had the MS. itself before him. If the editor has made a mistake, he can correct it; and, in fact, I have more than once rightly corrected a misread word in texts thus carefully represented, whereas in a manipulated text the chance of doing this is often taken away. The printing of *v* for *u*, and of *j* for *I*, so extremely common, is a great mistake, and leads to errors which cannot easily be seen through. An objection has been raised, that the use of italic letters offends the eye. The answer to this is, that the eye soon becomes accustomed to it, and the gain in accuracy is worth much; whilst the attempt to make things pleasant by the alteration of MS. forms to suit modern ideas leads, in practice, to numerous inaccuracies. The editor is then no longer fully responsible, and knows that if he makes a mistake he is not likely to be found out. If

[1] It was such in the *old* language. Moreover, the phrase *was vs* occurs again (see st. 23, l. 1)—*i.e.*, in the preceding stanza!

it be a fact, as it is, that the word *us* was commonly written *vs*, or again, that *v* between two vowels was written *u*, why are such facts to be carefully suppressed?[1] If we exhibit the old spelling at all, let us represent it just as it really was.

§ 24. For those who are not experienced in the use of marks of abbreviation by the old scribes, I proceed to explain them fully.

(*a*) A well-defined upward curl at the end of a word or syllable signifies *er*. Examples occur in diu*er*se (2), bett*er* (2), eu*er* (5), recou*er* (5), &c. This abbreviation is extremely common.

(*b*) But if this curl occur after *p*, it then means *re*, as in p*re*sence (miswritten p*re*sene by a mere slip), in st. 166. This is because there is another symbol for p*er*, which is represented by drawing a horizontal stroke through the tail of the *p*, as in prop*er*ly (3).

(*c*) A curl like an ill-shaped *v*, but much extended horizontally, stands for *vr* or *ur*. It occurs in p*ur*pos*e* (5), t*ur*nyt (6), t*ur*ment (19), &c.

(*d*) A curl, first upward, then crossed, and finally brought downwards, represents *es* or *is*; in Northern MSS. it may be taken to mean *is*. It occurs in spek*is* (12), rokk*is* (17), bok*is* (19), schour*is* (20), flour*is* (21), &c.

(*e*) A curl very closely resembling the figure 9 means *us*. It occurs in Synthi*us* (20), th*us* (27, 69), ven*us* (52, 150), &c.

(*f*) A small undotted *i* above the line means *ri*. Examples are: enp*ri*s*e* (20), p*ri*sou*n* (25), p*ri*ncesse (43), p*ri*uely (89).

[1] What happens is this: a MS. has a word which may be read as *lene* or as *leue*. The editor reads it as *leue*, but prints it *leve*. If it be wrong, how is the unwary reader to detect the error?

(*g*) A stroke above a vowel, especially at the end of a word, means *m* or *n*; when over *ou*, it means *n*. Examples of *m* are few, but we find cu*m*myth (36), cu*m*myn (40), wo*m*manly (50), cu*m*mying (126), bla*m*e (195). Examples of *n* are very common, as in aue*n*ture (10), ma*n* (11), my*n* (12), resou*n* (7), p*r*isou*n* (25), orisou*n* (53), &c. But it is frequently the case that this stroke is superfluously added when a word already contains *m* or *n*; and then there is no way of representing it except by printing it as written. Hence the forms form̄ (46), tham̄ (115), matyn̄s (11), anon̄ (40), doun̄ (8), soun̄ (13). It is also superfluous in sleūth (186), ȝoūth (193). Difficult words of this class are hu*m*ily (106, 176), which Tytler and the rest misprint *truely*, to which it bears no resemblance; and mīster, *i.e.* mi*n*ster, or rather mi*n*ister (43), which Tytler prints as *mester*, though it makes no sense, the proper sense of *mester* being 'a trade.'

(*h*) A small *t* above the line stands for *gh*t or *ch*t. As *gh* (not *ch*) is occasionally written in the MS., we must take it to be *gh*t. Examples: no*gh*t (2), my*gh*t (2), tho*gh*t (5, 12), &c.

(*i*) A very difficult and doubtful sign is a very slight curl at the end of a word. It frequently means final *e*, but is sometimes meaningless. Examples are: efter*e* (3), their*e* (6), mater*e* (8), ver*e* (20). In some cases, the final *e* is essential, as it constitutes an additional syllable. Examples: fair*e* (7), four*e* (21).

(*k*) Another difficult symbol is a long *s* followed by a downward crooked stroke; it closely resembles the German ß. This seems best expressed by s*e*, as in wis*e* (12), deuis*e* (12), cas*e* (16), arys*e* (20), &c. It is sometimes preceded by a second *s*, as in distress*e* (5, 10), doubilness*e* (18), processe (19). The difficulty is, that in some instances it

certainly means *sis*, as in cours*is* (108); but this usage is mostly confined to plural substantives.

(*l*) Some words are systematically abbreviated. Thus y^t stands for $þ^t$, to be printed as þ*at* or th*at*, as in stanzas 3, 6, 8, 9, 10, 11, &c. So also y^e for þe or the; I print it 'the' (187, 197). Also w^t for w*ith* (13, 19, 23, 24, &c.) Also q^d for q*uod* (139, 142, 169, 172). The symbol & for *and* is very common, but as there is no donbt about it, I print it simply 'and'; it occurs in st. 23, 33, 35, 71, &c. Other abbreviated words are tho*u* (195), ȝo*ur* (34, 43, 52, 63), ȝo*u* (34, 73, 141), thro*u* (41). The word 'present' is commonly written pn̄t, to be read as p*rese*nt (106). Tytler, not understanding this, prints 'pent,' which others follow. The prefix *com* is denoted in MSS. by a symbol closely resembling a 'q'; hence Tytler actually prints 'qmune' (147, 149), and 'qmonly' (119), and others follow him! The indefinite article *a* is occasionally joined to the word following it, as in alyte (49), written a lyte (53). The letter *j* is denoted by (capital) I, as in Iangill (38), Ionettis (47), pape-Iay (110). But the same symbol often means *i*, as in Infortune (5), Incidence (7). The letter ȝ occurs frequently, and is best represented by a special symbol. In the present poem, it is only used for the sound of *y* initially, but it is not uncommon for *gh* in words such as *liȝt* for *light*, and the like; and it is because its use is indeterminate that it is best to retain it. It occurs in ȝouth (9), ȝe (11), ȝeris (22), and the like; put for youth, ye, yeris.

(*m*) Other peculiarities, common to nearly all MSS., are the use of capital letters where we do not now write them, as in In (27); and the use of small letters where we now write capitals, as in god (44). The letter *u*, between two vowels, is to be sounded as *v*, as in diuerse (2), pouert (3);

whilst initial *v* sometimes stands for *u*, as in vp (9), vs (24).

The parts of compound words are frequently separated; in such cases, I unite them by a hyphen, as in for-walowit (11), written as two words in the MS. Lastly, in order to assist the reader in scanning the lines, I have marked the final or medial *e*, where it constitutes a syllable, with a mark of diæresis, as in the case of thilkë (5), sterëles (15). Words or letters not found in the MS., but supplied by myself, are enclosed within square brackets, as in st. 8, l. 1, st. 16, l. 3. Tytler freely supplies words out of his own head *without any such hint.* Thus he prints the last line of st. 107 after the following fashion :—

"That langis not to me to writh, God allone."

"Will it be believed" (exclaims Mr E. Thomson) "that the word *God* is not in [the] MS.?" The strangest part of the matter is that the line, when thus manipulated, is the most hopeless nonsense. But readers in general have very little notion how often they have been mystified by editors, especially in the "good old times." Lastly, it may be remarked that the MS. is, as usual, wholly without marks of punctuation. Every editor punctuates as seems best in his own eyes; and I have restored sense in a great many places by the mere shifting of a comma. The general spelling of the scribe is good, being to a great extent phonetic, though the pronunciation of those days was different from that now in vogue. The scribe's worst mistake is the very common one of putting a final *e* at the end of a word where it is perfectly useless and otiose, as in *fruyte* (7), *frende* (10), *oure-hayle* (10), *sodaynlye* (11), *wayke* (14), and the like. And he often omits the same letter, where he should not

have done so, as has been said. In many places, the final *e* (in the Northern dialect) merely denotes, as in modern English, that the *preceding* vowel is long ; as in *tyme* (5), *sone* (11).

§ 25. The general result is such as might have been expected. With all the scribe's errors, *his* copy of the poem, when accurately reproduced, is, for the most part, extremely easy to understand, and leaves us in a state of wonderment as to the singular mode of procedure hitherto adopted. The "ingenious young gentleman" on whom the world has hitherto depended doubtless did the best he could, and it is to his credit that he copied the MS. for the public benefit. But he does not seem to have been always able to read the scribe's handwriting, and he thus introduced numerous needless difficulties, which the editors in some instances attempted to remove by guesswork, whilst in other cases they have allowed the most glaring nonsense to stand in the text, without a word of remark as to the impossibility of understanding it. For instances of this, see the description of Tytler's edition just below.

§ 26. It remains to give some account of the various printed editions. Perhaps the following list is not exhaustive, but it at any rate mentions the editions which are of most importance.

A. In 1783, more than a century ago, appeared anonymously the "Poetical Remains of James the First, King of Scotland ; Edinburgh, printed for J. and E. Balfour, 1783." It contains a Dissertation on the Life and Writings of King James I., Remarks on Christ's Kirk of the Green, and on the King's Quair ; the texts of these poems ; and a Dissertation on the Scottish Music. The editor was William Tytler, Esq., Writer to the Signet, and father of Lord Woodhouselee. A copy of the work here described, in the British Museum, con-

tains also a short account of him, cut out of the European Magazine. He tells us that the King's Quair "was never before published." The editor's attention was drawn to it by a notice by Bishop Tanner, who had observed it amongst the Selden MSS. in the Bodleian Library. After an unsuccessful search for the MS., he at last applied "to an ingenious young gentleman, a student of Oxford, who undertook the task, and found the MS. accordingly. From a very accurate copy made by him" (says Mr Tytler) "the present publication is given." Unfortunately, the transcript was by no means a good one; and the following examples of misreadings and misapprehensions exhibit extraordinary nonsense :—

(*a*) "And freschly in thair birdis kynd araid,
Thaire fatheris new, and fret thame in the sonne" (35).

To make sense, delete the comma after *araid*, and read *fetheris*, as in the MS.

(*b*) "So fere forth of my lyf the hevy lyne,
Without confort in sorowe, abandoune
The second sistere, lukit hath to tuyne,
Nere, by the space of zeris twice nyne," &c. (25).

To make sense, alter the punctuation.

(*c*) "To lyve under zour law and so seruise" (52).

For *so* read *do*, as in the MS.

(*d*) "And, quhen sche walkit, had a lytill thrawe" (67).

Delete both the commas.

(*e*) "There saw I sitt in order by thame *one*
With *hedis hore*," &c. (80).

Here the words in italics are so printed, and in other places we find words printed in italics for no discoverable reason. Tytler clearly supposed the above sentence to mean "*one*

with *hoary head*," for he explains it by "*Prudence*, with his hoary head." But *hedis* is plural. For the true sense, see the note, p. 78.

(*f*) "And othir moyt I cannot on avise" (97).

For *moyt* the MS. has *mo y*^{t}, i.e. (others) besides, that.

(*g*) "O anker and treue, of oure gude aventure" (100).

For *treue* read *keye*, and delete the comma; see the note. Other examples might be added; thus in st. 4, the word *poetly* is printed ϕoetly; see the note. In stanza 24, *was vs* is printed *was we*, in defiance of grammar. In st. 36, *men* is printed *one*. In st. 45, *I-fallyn* (pp.) is printed *I fallying*. In st. 46, *emeraut* is printed *emerant*. In st. 106, *present* is printed *pent;* and, only two lines above, *humily* is printed *truely*. In st. 135, *fatoure* becomes *satoure*, which Chalmers explains by satyr! In st. 178, *list* is printed *lefe*. In st. 185, *lufe* is printed *lyfe;* see the note. In st. 193, *ȝok* is printed *rok;* one wonders how "the rock of love" can be said to be "easy and sure." The queerest thing of all is the printing of an italic *Q* upside down, thus $\bar{Q}$, where the MS. merely has *&*, as usual; and the equally queer explanation that this singular symbol stands for the word *askewis* [presumably *as Q is*]; see note to st. 160. I draw attention to these points because it is easy to test the later editions by seeing how they are there treated. Nevertheless, with all its faults, Tytler's edition is certainly, upon the whole, the best. He took a good deal of trouble about the matter, and wrote numerous notes upon the poem, many of which are either interesting or helpful; and later editors have not been slow to avail themselves of the information which they contain. They must, however, be consulted with caution, as he occasionally wholly mistakes the language of the

author. Thus, in st. 44, the phrase *that dooth me sike* means "that causes me to sigh"; but Tytler's note is, "The word *site*, or *syte*, in our old language, signifies grief or sorrow," which has nothing to do with the question. Again, in st. 53, Tytler rightly prints the last word as *plyte*, *i.e.* plight; but in his note he alters it to *pleyte*, remarking that "*pleyt* (sic), according to Chaucer, is a wreath or collar." In st. 56, he supposes *deuil*, *i.e.* devil, to be "the French *deuil*, sorrow"; and gives a false interpretation of the line accordingly. In st. 110, the transcriber wrote *tavartis* for *tabardis*, but Tytler guessed what was meant. He was not so fortunate in st. 116, where the transcriber wrote *yvete* for *ybete*, but explains *yvete* as "*y-wet* with my tears." It is also necessary to observe that the description of the Lady Joan cannot have been borrowed, as he supposes, from "Chaucer's Court of Love," for the reason that the poem so called is not Chaucer's, and is written in English of the sixteenth century. The borrowing is, of course, the other way. It is much more to the point to observe, as Dr Schick has shown, that both the Kingis Quair and the Court of Love are indebted to a poem by Lydgate, entitled The Temple of Glass, which was edited by Schick for the Early English Text Society in 1891.

B. "The works of James I., King of Scotland, containing the King's Quhair, Christis Kirk of the Grene, and Peblis to the Play. Perth, 1786." This is an anonymous edition; the editor's name was Robert Morison. It is practically a mere reprint of Tytler. The notes are "extracted (by permission)" from Tytler's. They are much abbreviated, and occupy only six pages. The volume also contains "Two ancient Scotish poems, commonly ascribed to King James V." These are (1) The Gaberlunzie Man, and (2) A Ballad

of the Jollie Beggar, of which it is remarked that it "is surely *not* the composition of King James." It contains one correction of Tytler's text—viz., in st. 161, where it is said that "the MS. has *Degoutit*, from the French word, *i.e.* spotted." This is right; Tytler has the unmeaning form *Degontit*.

C. In Sibbald's Chronicle of Scottish Poetry, 4 vols., Edinburgh, 1802, a large portion of the Kingis Quair is printed at pp. 14-54 of vol. i. He includes the whole of the poem excepting st. 1-19, 116-120, 182-186, 188-193, 195, 196; thus printing 160 stanzas out of 197. He numbers his stanzas from 1 to 160 continuously, so that his numbering does not agree with that of any other edition, nor does it show which are the omitted stanzas. He tells us that "this is the first *corrected* copy"; but the claim is not to be allowed. He attains, indeed, to the right reading *list* for Tytler's *lefe* in st. 178, l. 4; he proposes to read "To *pere* with perll," *i.e.* to be a peer to pearl, in the last line of st. 110, which was an improvement; and he alters Tytler's *satoure* in st. 135 to *feator*, which is nearer to the MS. spelling *fatoure*. But it is evident that all he did was to send *a copy of Tytler's book* to the press, since the peculiarities of the first edition in printing certain words (needlessly and for no apparent reason) in italics are all reproduced, as well as the very strange colophon beginning "EXPLICIT, ZIC, ZIC"; where ZIC is Tytler's singular way of printing &c. Indeed, he not only gives us again most of Tytler's errors, such as *we* for *vs* (24), *fatheris* for *fetheris* (35), *mester* for *minister* (43), *pent* for *present* (106), *tavartis* (110), *fund in* for *fundin* (169); but he introduces fresh errors of his own, such as *cost* for *cast* (60); *bruckt* (which is nonsense) for *gruch* (91); *trige* (which is nonsense) for

Tytler's *treue*, the MS. reading being *keye* (100); *impunis* for *impnis* (197). It will be seen, therefore, that his "corrected copy" is really of less value than the copy which he corrects.

D. The fourth edition is that of E. Thomson in 1815; see description of *F.* below, p. l.

E. I next notice "The Poetic Remains of some of The Scotish Kings, now first collected by George Chalmers, Esq., F.R.S.A.S., &c., London, 1824." I take this edition to be much the worst of all; and its worthlessness is aggravated by the author's peculiarly dishonest course of procedure. He first quotes from Pinkerton's Scotish Poems, 1792, p. xxxvi, a statement that Tytler's text had been collated with the MS., when it was said to exhibit "upwards of three hundred variations, most of which are essential to the sense" (a statement which is certainly exaggerated). He next tells us that "another attempt was made, at an after period, by Mr David Laing, of Edinburgh, to collate the same poem; but he desisted, without accomplishing his object, seeing, perhaps, the said *three hundred variations*" (the italics are his). Thirdly, he tells us how he requested the late Rev. Rogers Ruding to collate the MS. for him; and "he did this accordingly, and found the printed copy to have many faults." And having thus prepared us for expecting great improvements, he suddenly explains his own method of editing in the following words: "As it is thus impossible to establish anything like uniformity in the spelling of the King's Quair, it has been thought fit to adopt altogether the present practice of orthography;" in other words, he proposes to use the modern spelling throughout. But when we open the book, we find that he has done nothing of the kind! He actually

prints the poem according to the worst possible method, in a *mixed* spelling. Most of the words are in modernised spelling, but the harder words are left in the old spelling, and are printed in italics. It is quite clear how this was accomplished. Having sufficiently abused Tytler's edition to throw his readers off the scent, he *sent a copy of Tytler's edition to press, in which he doubtless underlined all the hard words.* Consequently the printers printed all these words in italics, and modernised the spelling of all the rest. That this was the course adopted becomes still clearer when we examine the footnotes to Chalmers's text; *for almost all these footnotes are exactly reprinted from the footnotes in Tytler's edition.* The matter is made still worse by the wily device of inserting "Tytler" at the end of a note on p. 52, thus naturally leading the innocent reader to suppose that the notes which are *not* so marked were written by himself. It is a comfort to think that he was found out; for Mr Irving, in his History of Scotish Poetry, ed. 1861, p. 135, speaks of Chalmers's edition in the following terms: "According to the modern practice of book-making, his [Tytler's] notes are here appropriated without the slightest acknowledgment; and the process of modernizing the spelling is in many instances equivalent to a translation." Still, not even Mr Irving seems to have discovered the ingenious process by which Mr Chalmers contrived to steal, not only without acknowledgment, but by the very help of abuse, the *text as well as the notes* of the editor who preceded him. It is true that Mr Chalmers added just a few notes of his own; but they are all of the most meagre kind, only three or four words long, and of no value; the curious reader may find them on pp. 68, 69 (note 5), 70 (note 8), 73 (note 6), 77 (note 3), 83 (note 2), 103 (note 1). I doubt if there are

more which are wholly his, though in other places he adds just a few words. Moreover, after insisting on the "three hundred variations," and telling us how Mr Ruding made a collation for him, it is startling to find that he scarcely paid any attention to Mr Ruding's notes, and only made a few *silent* alterations, besides offering in the notes the six following remarks, which are all of the most trivial kind :—

St. 36, l. 7. The MS. has 'me'; Ruding. [No; 'me*n*.']

45, l. 4. The MS. has 'frre'; Ruding. [I read it 'ferr*e*.']

108, l. 7. The word 'graice' is marked for deletion, and the mark is afterwards crossed out. [I say this in a note.]

109, l. 7. The words 'foule or' are written above 'doken'; Ruding. [I read them as 'foule on.']

125, l. 5. *Sad renewe* (Chalmers). The reading is correct (Ruding). [It really means that the reading *said renewe* (Tytler) is correct, and that Chalmers altered it!]

134, l. 7. Ruding speaks of the word *hend* [I read it *heid*, but say it is obscure] as belonging here.

F. "The King's Quair, a poem, by James, King of Scots; collated with an original manuscript, and illustrated from authentic sources, &c. By Ebenezer Thomson, of Ayr Academy. Second Edition, Ayr; 1824." This is a second edition of a work, the first edition of which I have not seen, though there is a copy in the British Museum, printed at the same place in 1815. It is evident that Mr Thomson took very great pains with his work, and was extremely interested in it; we can only regret the difficulties in which he was placed concerning it. It was not till August 1823, when the proof-sheets of the greater part of the second edition were already printed, that he at last obtained his long-cherished desire of seeing the manuscript. He at once

detected most of the more important errors, and took the opportunity of recording them either in his notes, or in a list of Errata at p. 97. I cannot but sympathise with his desire to do justice to the text, and it is a pity that he was able to do so little. His text is little better than a reprint of Tytler, but there are several remarks in the notes which I have found well worth consulting. It is much to be regretted that so zealous a worker had but slight opportunities, and that his book is disfigured by many remarks which reveal a sad ignorance of all philological principles. Thus he considers *tolter* as "a participle of *welter*"; and he derives *drest* from the "Ger. *driessen*, to vex." But he had consulted Chaucer's works with diligence, and discovered that the mysterious word *deuil*, which to Tytler seemed to be the French *deuil*, mourning, was nothing but the old spelling of *devil;* and he points to the fact that the phrase *a twenty deuil way* occurs in the Legend of Ariadne, which is one of the stories in the Legend of Good Women. He corrects Tytler's explanations of *dooth me sike* (44) and *pace* (69), and several false readings. I have carefully read his notes, and have adopted some of his illustrations.

G. An anonymous edition was printed at Glasgow in 1825. This is a mere reprint of Tytler, as is expressly stated. "The King's Quair was edited by W. Tytler, at Edinburgh, in 1783. In this new edition the editors have scrupulously followed the original printed one mentioned above." The reprint includes Tytler's Dissertation on the Scottish Music, and some remarks on the Scottish Language; as well as a version of Peblis to the Play (p. 195), which is not included in Tytler's book, and a version of Christ's Kirk of the Greene (p. 213), which Tytler edited with the King's Quair. For the reader who desires to see

Tytler's edition, and is unable to obtain it, this Glasgow reprint is almost as good as the old edition.

H. In "Specimens of English Literature from 1394 to 1579," edited by me in 1871, I gave a small portion of The Kingis Quair—viz., st. 152-173, numbered as in the present edition. I mention the fact, because this portion was edited *directly from the MS.*, and necessarily agrees throughout with that portion of the poem as it appears in the present volume. The only variation is in the use of italic *th* to represent the *y*, or rather the ill-written þ, of the MS.; in the present volume, it seemed to me sufficient to leave the "th" in roman letters, as there is no instance where the use of it leads to doubt. In the edition next mentioned my work was ignored.

I. "The Poetical Remains of King James the First of Scotland, with a Memoir, &c. By the Rev. C. Rogers, LL.D., F.S.A. Scot., Historiographer to the Royal Historical Society. Edinburgh: printed for the Editor. 1873." This edition was limited to 150 copies only. There is a copy in the Bodleian Library, Oxford. "In the present work," says the editor, "the versions of Chalmers and Tytler have been collated, so as to form a text suitable to the period." The account of Chalmers's text above will show the want of wisdom of the plan adopted. We find the old errors reproduced, such as *tavartis* for *tabartis*, *yvete* for *ybete*, *satoure* for *fatoure*, and the like; besides additional errors, such as *husing* for *hufing*, in st. 159, where Tytler is correct. The notes are few, and carefully avoid all difficult passages.

K. "The King's Quair; a Poem by James the First, King of Scots. John Thomson: Glasgow. 1877." This is a reprint of E. Thomson's Ayr edition of 1824; but it admits

into the text the corrections made by that editor in his notes. "Beyond the endeavour to present the poem in its *corrected* form, with the best procurable notes elucidatory of its meaning, nothing has been attempted."

L. In "Mediæval Scottish Poetry," edited by George Eyre-Todd, Glasgow, 1892, the whole of the text of the Kingis Quair is given. The editor follows my edition very closely, though he says that I regulate the scansion over much. Nevertheless, he reproduces my use of *ë* to mark a syllable in many instances.

§ 27. It thus appears that none of the editors except E. Thomson and myself ever saw the MS., and that, for all practical purposes, they have done little beyond reprinting the first incorrect text over and over again. The only complete text that gives us anything better is the latest impression, in 1877, of E. Thomson's edition; and even this is imperfect, owing to the slight opportunity afforded him: he was only able to take some notes, "upon a rapid inspection of the MS." And hence it has come to pass that it has taken a whole century, and a series of about ten editions, merely to obtain a correct copy of a MS. which is in so accessible a place as the Bodleian Library, and does not extend to so much as fourteen hundred lines.

§ 28. The Notes are, to a large extent, original, though I have occasionally borrowed from Tytler and E. Thomson where they are clearly right. I also discuss some of the more remarkable variations from the MS. in the different editions. Much gain has resulted from the comparison of the language of the poem with the language of Chaucer. We are thus able to trace a large number of parallel passages, and to establish the laws of metre (and to some extent of grammar) which guided the royal author in his

work. I have also found a familiarity with the language of Barbour of much service; so that the only passages still left obscure are two or three which are manifestly corrupt, where we are left at the mercy of the scribe of the unique MS. original. With these exceptions, the language of the author is extremely simple and easy to any one who has some knowledge of Middle English; his metre is harmonious, and subject (with well-defined exceptions) to the laws which have been laid down for the scansion of Chaucer; whilst a complete scheme of his grammar might easily be deduced, and has, in a great measure, been indicated.

§ 29. The Glossarial Index is almost wholly new, and has purposely been made a very full one, with references to the stanzas. In preparing it, I have received some assistance from my eldest daughter. The only previous glossary is one three pages long, at the end of E. Thomson's edition; but it is useless from its omission of references. Some of the words are explained in Jamieson's Dictionary; and I have therefore taken the opportunity of pointing out cases where Jamieson has been misled by Tytler, as, *e.g.*, in the case of the non-existent word *foringit*. See p. 122. Those who are interested in grammatical details will of course consult Dr Murray's essay on The Dialect of the Southern Counties of Scotland, published by Asher & Co. in 1873.

§ 30. The literary merit of the poem has been often discussed, and I have nothing more to say about it here. To point out the beauties or the demerits of a poem is not always a kindness to the reader; for it deprives him of the pleasure of forming his own judgment upon a subject which he may be peculiarly competent to consider.

POSTSCRIPT.

Since my former edition of the Kingis Quair was issued (in 1884), a searching criticism of the poem has been published, with the title—"The Authorship of the Kingis Quair; a New Criticism; by J. T. T. Brown. Glasgow, Jas. MacLehose & Sons, 1896." Pp. xii, 99. I have no space for replying in full to the various arguments there adduced,[1] which for the most part challenge the almost universally received belief—viz., that the author of the Kingis Quair was no other than King James I. of Scotland. I can only indicate briefly how it is that most of his arguments fail to convince me.

The most important points which he seeks to establish are the following:—

1. That the Kingis Quair copies the Court of Love.

2. That the Kingis Quair is of comparatively late date, and may be compared with the Quair of Jelousy, a poem extant in the same MS.

3. That the Kingis Quair misrepresents historical facts.

On these three points I offer a few remarks:—

1. The attitude of critics towards the Court of Love is usually a mistaken one. It is often deplorably misunderstood. It was once attributed to Chaucer, and on that account has received most absurdly exaggerated praise. Owing to its late date, the language is easy; and this fact has probably appealed to many who have

[1] It is the less necessary because Mr Brown's Criticism has been admirably answered at least twice by others. See Jacques Prémier d'Écosse, fut-il poète? Étude sur l'authenticité du 'Cahier du Roi'; par J. J. Jusserand. Extrait de la *Revue historique*, Tome lxiv, année 1897. Paris, 1897. Also 'The Kingis Quair' and the New Criticism. By Robert Sangster Rait. Aberdeen, A. Brown & Co., 1898.

but slight knowledge of Middle English. Critics still go into raptures over it; but it is a mystery to me how readers can be attracted by the twenty-nine dreary stanzas which give, in pitiless detail, the twenty Statutes of Love. It is insinuated that I did wrong in omitting to point out how much the Kingis Quair owes to this poem.

The answer is, that the parallel passages are really of no consequence, because the copying, if it exists, must be in the other direction. The object was, of course, to show that the Kingis Quair was of late date; for, if the Court of Love be later than Chaucer's time (say about 1450), and the Quair copies it, then the latter cannot be as old as 1423.

It is a sad story, for it only shows how deplorably deficient we are, as a rule, in a knowledge of our own language. The Court of Love is so far removed from Middle English that even its pseudo-archaic and very ignorant grammar cannot really hide the fact that it belongs to the sixteenth century. It shows how badly needed is the famous New English Dictionary. In this monumental work, the editors, at the outset, began by assigning to it, quite tentatively (s.v. *assummon*), the date "about 1450." But experience has proved that this will not do at all, as it contradicts all other evidence over and over again; so that we find in consequence, s.v. *ledge*, vb. (1), that the date has been brought down to "ab. 1530," which agrees with what I have always maintained. For I have no doubt at all that the true date is about 1533; for the plain reason that the poem was inspired by the appearance of the first collected edition of Chaucer's works, in 1532. This explains at once the pseudo-archaic forms, and how it was that the author had access to such

a poem as the Assembly of Ladies. We find, for example, in the tenth stanza of that poem (in Thynne, ed. 1532, fol. ccxciiii) the following:—

> And as I slept / me thought there came to me
> A gentylwoman / metely of stature
> Of great worshyp she semed for to be
> Atyred wel / not hygh but by mesure
> Her countenaunce ful sadde and demure.

And hence, in the Court of Love, 650:—

> —and in a visioun [in sleep]
> I sey a woman romen up and down,
> Of mene stature, and seemly to behold,
> Lusty and fresh, demure of countynaunce.

As for the word *balas*, noted by our critic at p. 39, the author of The Court of Love found it in the same Assembly of Ladies, l. 536. However, it occurs in Le Roman de la Rose.

It is strange that no one has ever pointed out whence the author of "The Court of Love" obtained the name of *Rosiall* (so called from the red colour of the rose, as he explains at l. 1019) as the name of his heroine. It occurs, *for the first time*, in Sir T. Elyot's Book called The Governour, bk. ii. c. 12. § 2—"beholding the rosiall colour, which was wont to be in his visage." The date of this (as might be expected) is 1531.

Since the MS. of the Kingis Quair is, in any case, older than 1500, it is out of the question to derive any passage in it from a poem which did not then exist. Why Mr Brown so recklessly calls the Court of Love a "Scottish" poem (p. 29), I do not know. It was written by "a clerk of Cambridge" in the usual literary dialect of

Cambridge and London (barring its affected archaisms), and the MS. is in Cambridge still. It is copied out in a hand of the sixteenth century on some previously blank leaves at the end of a late fifteenth century MS.

The fact is, simply, that both the Kingis Quair and the Court of Love borrowed rather freely from Lydgate's Temple of Glass, as is shown in Schick's introduction to that poem. See further in my Chaucerian Pieces (Oxford, 1897), p. lxxv, and pp. 540-553. It is needless to pursue the subject; though it is somewhat amusing to see how Mr Brown, in his eagerness to make points against me, says, at p. 45, that green eyes are not beautiful, in opposition to Shakespeare (Romeo, iii. 5. 222) and Dante (Purg., xxxi. 116); and emphasises the fact that the author of the Court of Love thought that the colour of the emerald was blue! Yet the poor man (l. 79) actually has "nor emeraud so grene." What is the good of such determined quibbling?

2. A word as to the date of the MS. of the Kingis Quair, and some of its peculiarities. It is quite true that I spoke of it as containing a reference to the date 1472, when I should have said 1488 or later. It follows that the date of the MS. is not "about 1475," but "about 1490"; one can hardly put it later than that.

Attention is further drawn (at p. 81) to a poem in the same MS. (which contains a collection of many wholly unrelated poems) entitled The Quair of Jelusy, which is believed to have been written by James Auchinleck or Affleck, duly mentioned by Dunbar in his Lament for the Makars, between the years 1471 (when he graduated) and 1497 (when he died). It is insinuated that the dialect of the Kingis Quair is like that of this other Quair, and is therefore late—a guess from which I entirely dissent. If,

instead of comparing this poem by Affleck with the Kingis Quair, we compare it with the Romance of Lancelot of the Laik, edited by me for the Early English Text Society in 1865, we shall obtain a much more intelligible and satisfactory result, as the resemblances are numerous and convincing; sufficient (in my opinion) to show that "Lancelot" was written by Auchinleck. See my article on this subject in the Scottish Historical Review, October 1910.

But the grammar and phonology of the Kingis Quair are different from those of the above poems; and, in my opinion, both simpler and earlier. I have no space to prove this; but I give a Rime-Index at the end of this volume by way of help; and I would recommend any one who would investigate the phonology to consult the essay on "Clariodus" by Dr F. J. Curtis. To take a single case, we find, in the Kingis Quair, that the pp. of the verb *to take* is either *takin* (24), or *take* (90), or *tak* (193). But the other poems have the forms *tane* and *tone;* and the latter can even be rimed with such a word as the Latin or French *dispone*. There is nothing of this sort in the Kingis Quair, which invariably uses the suffix *-one* to represent the M.E. *-ōn*, A.S. *-ān;*[1] and never uses *-ane* in a riming syllable.

With respect to another point of grammar to which attention is called, we cannot depend upon the scribe's use of *ane*, as the indefinite form of the article, before a consonant, as is usual in poems of a somewhat late date. He would certainly, in a matter so unimportant *to him*, use a grammar to which he was accustomed. Mr Brown refers us to stanzas 28, 48, 49, 70, 76, 98, 154, 160 (p. 31). But

[1] Except *moon* (moan), *doon* (to do),—a rime which Chauce admitted.

these references are misleading; the *eight* instances here alleged really amount to no more than *two*—viz., *ane wofull* (28), and *ane surcote* (160). In st. 76, *ane* in the phrase "ane cryit now" is not the indefinite article, but the word "one" used emphatically and correctly. And in the remaining five examples—viz., *ane herte*, *an huke*, *an hell*, *ane humble*, *ane hye*—there is no objection to the use of *ane* before the following *h*. Barbour's Bruce (to which we are referred for correct usage) has *ane hill*, vi. 527, *ane hat*, xii. 22, *ane hye*, xii. 24; we even retain *an house* in our modern bibles; 2 Sam. vii. 11, 1 Kings ii. 24, &c. Even if there are more than these two errors in the course of the poem, the objection is not a strong one. Cf. *ane salmound*, Bruce, xix. 663 (Edinb. MS.)

It is curious that, a few hours after writing the above, I consulted the excellent little pamphlet by Mr R. S. Rait, on 'The Kingis Quair and the New Criticism' (which I had lost sight of for twelve years), and found there exactly the same argument, at p. 20. It seems hardly worth while to pursue a rather minute analysis of this kind; my own impression is certainly that, if it be pursued with sufficient accuracy, no reason will be found for dating the original composition of the Kingis Quair any later than 1423.

It is indeed a strange suggestion that the author of the Kingis Quair, a poem which is quite readable and even pleasing, was capable of the dulness which makes the perusal of the Quair of Jelousy a considerable penance. There are, moreover, marked differences in the language, establishing the greater antiquity of the former, which was written when Chaucer's use of the final *-e* was much better remembered and understood.

In the 607 lines of the Quair of Jelousy we find adjectives ending in syllabic *-e* employed along with the definite article or a possessive pronoun in only *six* instances, counting in plurals as well as singulars, and including *thilk-e* (*the ilk-e*); see lines 2, 17, 63, 67, 106, 250. But in the first 607 lines of the Kingis Quhair there are twenty-four such instances; see st. 5, l. 2; 7, 2; 8, 1; 29, 1; 32, 4 (*thrice*); 33, 1 (*twice*); 33, 2; 36, 1; 40, 4; 41, 7; 48, 6; 49, 1; 61, 4; 69, 4; 72, 1; 73, 4; 75, 2; 76, 2; 80, 6; 86, 1, 2. In the Quair of Jelousy, the final syllabic *-e* is sometimes absent from the verse for 100 lines at a time, as in 317-416, excepting the middle *-e-* in *wyd-e-quhare*, and 429-528. Its grammar is usually like that of the sixteenth century, except in such deplorable instances as *vnknewe* (529), which poses as a past participle to rime with *newe*, *thou hath tone* (575), *thou gone* (576), *thou lovith* (469), &c. To the student who is familiar with the grammatical details of Chaucer's language, no more need be said.

The Quair of Jelousy has at least twenty-three instances of the use of *into* with the sense of "in"; the Kingis Quair has none.

Another argument, and a very weak one, is that the ascription of the poem, in the colophon, to King James ought to be regarded with suspicion, if not with contemptuous dismissal; merely because several of the poems in the same MS. are falsely and mistakenly ascribed to Chaucer, a famous poet to whom it was natural to ascribe poems of (supposed) uncertain origin. It follows that the Kingis Quair was ascribed to King James because *he* was a famous poet also. If so, what did he write? The cases are not parallel. The ascription is of a totally different

kind, only made because it was true, and for no other discoverable reason.

Neither is it of any consequence that Dunbar, in his Lament for the Makars, does not mention King James. He was lamenting the decease of poets, not the decease of kings.

3. I now come to the third chief point—viz., to errors as to historical facts.

It is quite true that I was so incautious as to follow the usual accounts. They satisfied me at the time, as they had satisfied all previous writers.

But it is possible that, in one respect, Mr Brown has proved his point. When the king says that he was captured when he was over ten years old, he may have been mistaken. He was perhaps over eleven years old, if that event did not take place in 1405, but in 1406.[1] But surely this is a very tiny error on which to build a new, large, and otherwise unsupported conclusion. It is much more likely that the writer, if he is wrong, made an honest mistake. He could hardly have depended upon his own recollection of his age, but adopted a mistake made by one of his seniors. We are bidden to observe that the same mistake occurs in Wyntoun's history; but the right inference is, not that the king took his date from history, but that Wyntoun obtained his information from a like source. There is nothing to make a mystery of; still less are we bound to consider that all the people concerned in the error are unworthy of credence, and that the writer of the Quair was an impostor. I can give a far more curious example of a worse mistake within my own experience. At p. xvi of

[1] M. Jusserand disputes this point altogether, and argues for the truth of Wyntoun's account.

my "Students' Pastime," in a brief autobiographical sketch, I stated that I was elected to a college fellowship (to me a very important event) in 1870. Just below, I say that "in the same year" I became curate of East Dereham, where I gave a lecture on the English language in 1861. Nothing can be more absurd; for of course the former date should have been 1860; and 1870 is wrong by no less than ten years. How it came to pass that I made such an oversight, and actually omitted to correct it in revision of the proof-sheets, I can only explain by the fact that "to err is human." But, according to Mr Brown, it proves that the "Students' Pastime" could not possibly have been written by me.

The most curious part of the story is that a similar blunder actually occurs in Mr Brown's own book (p. 57). He was careful to obtain the opinion of Sir William Hardy, and records his official decision. It is that "the prince's imprisonment in the Tower commenced, we may presume, at the end of February or early in March, 1406 (O. S.)" A much needed footnote says that "the letters O. S. should be deleted; they are manifestly a slip of the pen, as the whole context shows." In other words, when Sir William Hardy, in giving his verdict, makes a mistake, it is only "a slip of the pen." Of course, we ought to infer that it is nothing of the sort, but rather a clear proof that Sir William Hardy never gave a verdict at all.

After all, the critic relents. For, at p. 34, he sums up the whole matter in most judicious terms. "I believe the theme of the Kingis Quair to be the story of James the First's courting of Joan Beaufort." Practically, this gives us all that we want; for the language of the poem is so simple and sincere that it suits the royal author admirably.

And it would indeed be hard to say who else, except the king, would have had so much interest in the story as to care to tell it.

I have said enough to show that I do not accept the critic's conclusions. But there is no reason why the reader should trust either his arguments or mine. He had far better form his own opinion.

With a view to this, I have done what I could. The text is accurate; the notes pass over no difficulty; and the glossary is sufficient. If so, I claim that I have worthily discharged my duty. The former edition has been carefully scrutinised by one who has spared no pains to convict me of errors; and I beg leave to express my sense of the benefits which have been thus conferred upon me. In this second edition I have corrected, in some measure, all such errors as seemed to me to be real; and I am duly grateful for the opportunity thus afforded me of making some improvements.

But I must not conclude without recording my sincere thanks to Mr Hugh S. Walker, who most kindly collated my former edition once more with the MS., to ensure accuracy. In st. 133, l. 5, "flourith" was there misprinted as "flourish"; but the Glossary had it right.

CAMBRIDGE, *July* 15, 1910.

The Society is indebted to the courtesy of the Keeper of the Bodleian Library for permission to prepare two facsimiles from the MS. of the 'Kingis Quair.'

GENERAL EDITOR.

of verray fauth in hir and trwe ffame
I cum am and forthm in thir wiss

Gyff outhir to bot ovirs of hir grace
In lufe zif that sche wil and sure
In sfridom of all my lufis space
sthe hath me tak hir humbli creature
And thus to fill my fessfull aventure
In zouth of lufe that mdo fwm day to day
ffloureis ay mor and zit forthm I fly

Ho litill tretiss nasit of eloquence
Causing fmirles and pomeree to wax
And pray the rudar to haue pacience
Of thir defaute and to fupporten it
Of hir rudnes thy bufines to fmytt
And hir tong for to rule and to fteir
That thir defautis he hir may bein heir

Allace and gif thou cummis in ye prefence
Quhare as of blam fayrest thow wald be quite
Ye heir thir rude and cruist eloquence
Quho fald thare to pray for thy remit
ye Parfit bot gyde hir mirth Wall dmytt
The for thid Wark that fe thy gyd fe fteir
To quham for me thou bitouss thy requeir

And thus endith the fitail Inflruence
Causit fwm hidyn quhare Ze dar fe commit
Of gomernance by the magnificence
Of him that hufs in the hidom fatt
To quham for thank that all ome hath Warff
Quho couthe it zid adom fum mony a zeir
Huth in the hidymd figure eireulair

Vnto fupmd of my maffter Deir
Gowere and chaucer that on ye fupplo fatt
Of retherise quhill thai Were hevand heir
Imperiall as poetis laureate
In moralitee and eloquence ornate
I recommend my buk in humb ftwin
And ther thank fauld on to ye thrift of hidom Amen

Explicit zif zif

Quod Jacobus primus scotorum rex illustrissimus

MS. Selden B. 24, Fol. 211a
(Bodleian Library)

THE KINGIS QUAIR

Heirefter followis the quair Maid be King Iames of scotland the first callit the kingis quair and Maid quhen his Ma[iestie] Wes In Ingland.

1 HEIGH In the hevyn*n*is figure circulere
The rody sterrës twynklyng as the fyre;
And, In Aquary, Cinthia[1] the clere,
Rynsid hir tressis like the goldin wyre,
That late tofore, In fair and fresche atyre,
Through capricorn heved hir hornis bright,
North northward approchit the myd-nyght;

2 Quhen, as I lay In bed allone waking,
New partit out of slepe a lyte[2] tofore,
Fell me to mynd of many diu*erse* thing,
Off this and that; can I no*gh*t say quharfor*e*,
Bot slepe for craft in erth my*gh*t I no more;
For quhich as tho coude I no bett*er* wyle,
Bot toke a boke to rede apon a quhile:

3 Off quhich the name Is clepit prop*er*ly
Boece, eftere him th*at* was the compiloure,
Schewing [the] counsele of philosophye,
Compilit by that noble senatoure
Off rome, quhilom th*at* was the warldis floure,
And from estate by fortune [for] a quhile
Foriugit was to pou*er*t in exile:

4 And there—to here this worthy lord and clerk,
His metir suete, full of moralitee;
His flourit pen so fair he set a-werk,

[1] MS. Citherea. [2] MS. alyte.

Discryving first of his prosperitee,
And out of that his infelicitee;
And than how he, in his poetly report,
In philosophy can him to confort.

5 For quhich (tho*gh*[1] I, in p*ur*pose, at my boke,
To borowe a slepe at thilkë tyme began),
Or eu*er* I stent, my best was more to loke
Vpon the writing of this noble man,
That in him-self the full recou*er* wan
Off his Infortune, pouert,[2] and distress*e*,
And in tham set his verray sek*er*ness*e*.

6 And so the vertew of his ȝouth before
Was in his age the ground of his delytis:
Fortune the bak him t*ur*nyt, and therfore
He makith Ioye and confort, th*a*t he quit is[3]
Off thir[4] vnsekir warldis appetitis;
And so aworth he takith his penance,
And of his vertew maid It suffisance:

7 With mony a noble resou*n*, as him likit,
Enditing In his fairë latyne tong,
So full of fruyte, and rethorikly pykit,
Quhich to declare my scole is ou*er* ȝong;
Ther*e*fore I lat him pas, and, in my tong,
Procede I will agayn to my sentence
Off my mat*er*, and leue all Incidence.

8 The long[ë] ny*gh*t beholding, as I saide,
Myn eyën[5] gan to smert for studying;
My buke I schet, and at my hede It laide;
And douñ I lay bot ony tarying,
This matere new[ë] In my mynd rolling;

[1] MS. tho*gh*t.
[2] MS. pouerti; *but the* i *is ignorantly added by a later hand.*
[3] MS. quitis. [4] MS. theire. [5] MS. eyne; *see* st. 41.

This Is to seyne—how thæt eche estate,
As fortune lykith, thame will [oft] translate.

9 For sothe It is, thæt, on hir tolter quhele,
Euery wight cleuerith In his stage,
And failyng foting oft, quhen hir lest rele,
Sum vp, sum douñ; Is noñ estate nor age
Ensured, more the prynce [nor] than the page:
So vncouthly hir werdës sche deuidith,
Namly In ȝouth, that seildin ought prouidith.

10 Among thir thoughtis rolling to and fro,
Fell me to mynd of my fortune and vre;
In tender ȝouth how sche was first my fo,
And eft my frende, and how I gat recure
Off my distresse, and all myn auenture
I gan oure-hayle, thæt langer slepe ne rest
Ne myght I nat, so were my wittis wrest.

11 For-wakit and for-walowit, thus musing,
Wery, forlyin, I lestnyt sodaynlye,
And sone I herd the bell to matyñs ryng,
And vp I rase, no langer wald I lye:
Bot now, how trowe ȝe? suich a fantasye
Fell me to mynd, thæt ay me thoght the bell
Said to me, "tell on, man, quhat the befell."

12 Thoght I tho to my-self, "quhat may this be?
This is myn awin ymagynacioun;
It is no lyf thæt spekis vnto me;
It is a bell, or that impressioun
Off my thoght causith this Illusioun,
That dooth me think so nycely in this wise;"
And so befell as I schall ȝou deuise.

13 Deter*myt* furth there*with* In myn entent,
Sen I thus haue ymagynit of this souñ,
And in my tyme more Ink and pap*er* spent
To lyte effect, I tuke conclusiou*n*
Sum new[ë] thing to write; I set me douñ,
And furth-w*ith*-all my pen In hand I tuke,
And maid a ✠, and thus begouth my buke.

14 THOU [sely][1] ȝouth, of nature Indegest,
Vnrypit fruyte w*ith* windis variable;
Like to the bird th*at* fed is on the nest,
And can no*gh*t flee; of wit wayke and vnstable,
To fortune both and to Infortune hable;
Wist thou thy payne to cum[2] and thy trauaille,
For sorow and drede wele my*gh*t thou wepe and waille.

15 Thus stant thy confort In vnsek*er*nesse,
And wantis It th*at* suld the reule and gye:
Ry*gh*t as the schip th*at* sailith sterëles
Vpon the rok[kis][3] most to harmës hye,
For lak of It th*at* suld bene hir supplye;
So standis thou here In this warldis rage,
And wantis th*at* suld gyde all thy viage.

16 I mene this by my-self, as In partye;
Though nature gave me suffisance In ȝouth,
The rypënesse of resou*n* lak[it] I,
To gouerne with my will; so lyte I couth,
Quhen sterëles to trauaile I begouth,
Amang the wawis of this warld to driue;
And how the case, anoñ I will discriue.

[1] MS. Though (*for* Thou); sely *is omitted;* cf. st. 44, 134.
[2] MS. tocum (*one word*).
[3] MS. rok; *but see* st. 17, l. 1; st. 18, l. 1.

17 With doutfull hert, amang the rokk*is* blake,
My feble bote full fast to stere and rowe,
Helples allone, the wynt*er* ny*gh*t I wake,
To wayte the wynd th*a*t furthward suld me throwe.
O empti saile! quhare is the wynd suld blowe
Me to the port, quhar gy*n*neth all my game?
Help, Calyope, and wynd, in Marye name!

18 The rokkis clepe I the prolixitee
Off doubilnesse *tha*t doith my wittis pall:
The lak of wynd is the deficultee
In enditing of this lytill trety small:
The bote I clepe the mat*er* hole of all:
My wit, vnto the saile th*a*t now I wynd,
To seke co*n*nyng, though I bot lytill fynd.

19 At my begy*n*nyng first I clepe and call
To 3ow, Cleo, and to 3ow, polymye,
W*ith* Thesiphone, goddis and sistris all,
In nowm*er* ix., as bok*is* specifye;
In this processe my wilsum wittis gye;
And w*ith* 3o*ur* bry*gh*t lant*er*nis wele conuoye
My pen, to write my t*ur*ment and my Ioye!

20 In vere, th*a*t full of vertu is and gude,
Quhen nature first begy*n*neth hir enp*r*ise,
That quhilum was be cruell frost and flude
And schour*is* scharp opprest In many wyse,
And Synthi*us* [be]gy*n*neth to aryse
Heigh in the est—a morow soft and suete—
Vpward his course to driue In ariete:

21 Passit mydday bot[1] fourë grëis evin,
Off lenth and brede his angel wingis bry*gh*t
He spred vpon the ground douñ fro the hevin;

[1] MS. Passit bot mydday.

That, for gladnesse and confort[1] of the sight,
And with the tiklyng of his hete and light,
The tender flouris opnyt thame and sprad;
And, in thaire nature, thankit him for glad.

22 Noght fere passit the state of Innocence,
Bot nere about the nowmer of 3eris thre,
Were It causit throu hevinly Influence
Off goddis will, or othir casualtee,
Can I noght say; bot out of my contree,
By thaire avise that had of me the cure,
Be see to pas, tuke I myn auenture.

23 Puruait of all that was vs necessarye,
With wynd at will, vp airly by the morowe,
Streight vnto schip, no longere wold we tarye,
The way we tuke, the tyme I tald to-forowe;
With mony "fare wele" and "sanct Iohne to borowe"
Off falowe and frende; and thus with one assent
We pullit vp saile, and furth oure wayis went.

24 Vpon the wawis weltering to and fro,
So infortunate was vs that fremyt day,
That maugre, playnly, quhethir we wold or no,
With strong hand, [as] by forse, schortly to say,
Off Inymyis takin and led away
We werën all, and broght in thaire contree;
Fortune It schupe noñ othir wayis to be.

25 Quhare as In strayte ward and in strong prisoun,
So fer-forth, of my lyf the heuy lyne,
Without confort, in sorowe abandouñ,
The secund sistere lukit hath to twyne,
Nere by the space of 3eris twise[2] nyne;

[1] Confort, *in the margin, is substituted for* freschenesse.
[2] *Read* twiës (the usual Chaucerian dissyllabic form).

Till Iupit*er* his m*er*ci list aduert,
And send confort in relesche of my smert.

26 Quhare as In ward full oft I wold bewaille
My dedely lyf, full of peyne and penance,
Saing ry*gh*t thus, "quhat haue I gilt, to faille
My fredome in this warld and my plesance?
Sen eu*er*y wight has ther*e*of suffisance,
That I behold, and I a crëature
Put from all this—hard Is my*n* aue*n*ture!

27 The bird, the beste, the fisch eke In the see,
They lyve in fredome, eu*er*ich In his kynd;
And I a man, and lakkith libertee;
Quhat schall I seyne, quhat resou*n* may I fynd,
That fortune suld do so?"—th*us* In my mynd
My folk I wold argewe, bot all for no*gh*t;
Was noñ th*a*t my*gh*t, th*a*t on my peynës rought.

28 Than wold I say, "gif god me had deuisit
To lyve my lyf in thraldome thus and pyne,
Quhat was the caus*e* th*a*t he [me] more comprisit
Than othir folk to lyve in suich ruyne?
I suffer*e* allone amang the figur*is* nyne,
Ane wofull wrecche th*a*t to no wight may spede,
And ȝit of eu*er*y lyvis help[1] hath nede."

29 The long[ë] dayës and the nyghtis eke
I wold bewaille my fortune in this wis*e*,
For quhich, agane distress*e* confort to seke,
My custum was on mornis for to rys*e*
Airly as day; o happy excercis*e*!
By the come I to Ioye out of t*ur*ment.
Bot now to purpos*e* of my first entent:—

[1] In drede *was written after* help, *but is crossed through.*

30 Bewailing In my chamb*er* thus allone,
Despeired of all Ioye and remedye,
For-tirit of my tho*gh*t, and wo begone,
Unto[1] the wyndow gan I walk In hye,
To se the warld and folk th*a*t went forby;
As for the tyme, though I of mirthis fude
My*gh*t haue no more, to luke It did me gude.

31 Now was there maid fast by the touris wall
A gardyn fair*e*, and in the corner*is* set
Ane herber*e* grene :—w*ith* wandis long and small
Railit about, and so w*ith* treis set
Was all the place, and hawthorn hegis knet,
That lyf was noñ walking there forby
That my*gh*t w*ith*in scars*e* ony wight aspye;

32 So thik the bewis and the leuës grene
Beschadit all the aleyes th*a*t there were.
And myddis eu*er*y herber*e* my*gh*t be sene
The scharp[ë] grenë suetë Ienepere,
Growing so fair*e* w*ith* branchis here and there,
That, as It semyt to a lyf w*ith*out,
The bewis spred the herber*e* all about;

33 And on the small[ë] grenë twistis sat
The lytill suetë nyghtingale, and song
So loud and clere, the ympnis consecrat
Off lufis vs*e*, now soft, now lowd among,
That all the gardyng and the wallis rong
Ry*gh*t of thair*e* song, and of[2] the copill next
Off thair*e* suete armony, and lo the text:

Cantus.

34 "Worschippë, ȝe that louer*is* bene, this may,
For of ȝo*ur* bliss*e* the kalendis ar*e* begonne,
And sing w*ith* vs, away, wint*er*, away!

[1] MS. And to. [2] MS. on; *read* of.

Cum, som*er*, cum, the suete sesou*n* and sonne!
Awake for schame! th*a*t haue 3o*u*r hevy*n*nis wonne,
And amorously lift vp 3o*u*r hedis all;
Thank lufe th*a*t list 3o*u* to his m*er*ci call."

35 Quhen thai this song had song a lytill thrawe,
Thai stent a quhile, and there*wi*t*h* vnaffraid,
As I beheld and kest my*n* eyne a-lawe,
From beugh to beugh thay hippit and thai plaid,
And freschly in thair*e* birdis kynd arraid
Thair*e* fether*is* new, and fret thame In the sonne,
And thankit lufe, th*a*t had thair*e* makis wonne.

36 This was the planë ditee of thair*e* note,
And there-wi*t*h-all vnto my-self I tho*gh*t,
"Quhat lyf is this, th*a*t mak*is* bird*is* dote?
Quhat may this be, how cu*m*myth It of ought?
Quhat nedith It to be so dere ybought?
It is nothing, trowe I, bot feynit chere,
And th*a*t me*n* list to counter*f*eten chere."

37 Eft wald I think; "o lord, quhat may this be,
That lufe is of so noble my*gh*t and kynde,
Lufing his folk? and suich prosperitee,
Is It of him, as we in buk*is* fynd?
May he our*e* hertës setten and vnbynd?
Hath he vpon oure hertis suich maistrye?
Or all this is bot feynyt fantasye?

38 For gif he be of so grete excellence,
That he of eue*r*y wight hath cure and charge,
Quhat haue I gilt to him or doon offense,
That I am thrall, and birdis gone at large,
Sen him to se*r*ue he my*gh*t set my corage?

And gif he be nogȝt so, than may I seyne,
Quhat makis folk to Iangill of him In veyne?

39 Can I nogȝt ellës fynd, bot gif that he
Be lord, and as a god may lyue and regne,
To bynd and louse, and maken thrallis free,
Than wold I pray his blisfull grace benigne
To hable me vnto his seruice digne;
And euermore for to be one of tho
Him trewly for to serue In wele and wo.

40 And there-wiȝt kest I douñ myn eye ageyne,
Quhare as I sawe, walking vnder the toure,
Full secretly new cummyn hir to pleyne,
The fairest or the freschest ȝong[ë] floure
That euer I sawe, me thogȝt, before that houre,
For quhich sodayn abate, anoñ astert
The blude of all my body to my hert.

41 And though I stude abaisit tho a lyte,
No wonder was; for-quhy my wittis all
Were so ouercoñ wiȝt plesance and delyte,
Onely throu latting of myn eyën fall,
That sudaynly my hert became hir thrall,
For euer, of free wyll; for of manace
There was no takyn In hir suetë face.

42 And In my hede I drewe ryght hastily,
And eft-sonës I lent It forth ageyne,
And sawe hir walk, that verray womanly,
Wiȝt no wight mo, bot onely wommen tueyne.
Than gan I studye in my-self and seyne,
"A! suete, ar ȝe a warldly crëature,
Or hevinly thing in likenesse of nature?

43 Or ar 3e god Cupidis owin *p*rincesse,
And cu*m*myn ar*e* to lous*e* me out of band?
Or ar 3e verray nature the goddess*e*,
That haue depaynted w*ith* 3o*u*r hevinly hand
This gardyn full of flour*is*, as they stand?
Quhat sall I think, allace! quhat reu*e*rence
Sall I mi*n*[i]st*er* to 3o*u*r excellence?

44 Gif 3e a goddess*e* be, and th*at* 3e like
To do me payne, I may It no*gh*t astert;
Gif 3e be warldly wight, th*at* dooth me sik*e*,
Quhy lest god mak 3ou so, my derrest hert,
To do a sely p*r*ison*er* thus smert,
That lufis 3ow all, and wote of no*gh*t bot wo?
And therefor, m*er*ci, suete! sen It is so."

45 Quhen I a lytill thrawe had maid my moon,
Bewailling my*n* infortune and my chance,
Vnknawin[g] how or quhat was best to doon,
So ferr*e* I fallen [was] in[1] lufis dance,
That sodeynly my wit, my contenance,
My hert, my will, my natur*e*, and my mynd,
Was changit clene ry*gh*t In añ-othir kynd.

46 Off hir array the form̃ gif I sall write,
Toward, hir goldin hair*e* and rich atyre
In fret-wis*e* couchit [were] w*ith* perllis quhite
And gretë balas lemyng as the fyre,
W*ith* mony ane emeraut and fair*e* saphire;
And on hir hede a chaplet fresch of hewe,
Off plumys partit rede, and quhite, and blewe;

47 Full of quaking spangis bry*gh*t as gold,
Forgit of schap like to the amorett*is*,
So new, so fresch, so plesant to behold,

[1] MS. I fallyng Into.

The plumys eke like to the floure-Ionettis,
And othir of schap like to the [round crokettis],[1]
And, aboue all this, there was, wele I wote,
Beautee eneuch to mak a world to dote.

48 About hir nek, quhite as the fyre amaille,
A gudely cheyne of smale orfeuerye,
Quhareby there hang a ruby, without faille,
Lyke to ane hert[ë] schapin verily,
That, as a sperk of lowe, so wantoñly
Semyt birnyng vpon hir quhytë throte;
Now gif there was gud partye, god It wote!

49 And forto walk that freschë mayës morowe,
Añ huke sche had vpon hir tissew quhite,
That gudeliare had noght bene sene toforowe,
As I suppose; and girt sche was a lyte;
Thus halflyng louse for haste, to suich delyte
It was to see hir 3outh In gudelihede,
That for rudenes to speke thereof I drede.

50 In hir was 3outh, beautee, with humble aport,
Bountee, richesse, and wommanly facture,
(God better wote than my pen can report)
Wisedome, largesse, estate, and connyng sure.
In euery poynt so guydit hir mesure,
In word, in dede, in schap, in contenance,
That nature myght no more hir childe auance.

51 Throw quhich anoñ I knew and vnderstude
Wele, that sche was a warldly crëature;
On quhom to rest myn eyë, so mich gude
It did my wofull hert, I 3ow assure,
That It was to me Ioye without mesure;

[1] *The* MS. *repeats* floure Ionettis, *evidently by mistake: my insertion is conjectural.*

And, at the last, my luke vnto the hevin
I threwe furthwith, and said thir versis sevin :

52 "O ven*us* clere, of goddis stellifyit,
To quhom I ȝelde homage and sacrifis*e*,
Fro this day forth ȝo*ur* grace be magnifyit,
That me ressauit haue in suich [a] wis*e*,
To lyve vnd*er* ȝo*ur* law and do s*er*uis*e* ;
Now help me furth, and for ȝo*ur* m*er*ci lede
My hert to rest, th*at* dëis nere for drede."

53 Quhen I w*ith* gude entent this orisou*n*
Thus endit had, I stynt a lytill stound ;
And eft my*n* eye full pitously adouñ
I kest, behalding vnto hir lytill hound,
That w*ith* his bellis playit on the ground ;
Than wold I say, and sigh there-w*ith* a lyte,
"A ! wele were him th*at* now were In thy plyte !"

54 Añ-othir quhile the lytill nyghtingale,
That sat apon the twiggis, wold I chide,
And say ry*gh*t thus ; "quhare ar*e* thy notis smale,
That thou of loue has song this morowe-tyde ?
Seis thou no*gh*t hir*e* that sittis the besyde ?
For Ven*us* sake, the blisfull goddesse clere,
Sing on agane, and mak my lady chere.

55 And eke I pray, for all the paynës grete
That, for the loue of proigne thy sist*er* dere,
Thou sufferit quhilom, quhen thy brestis wete
Were with the terës of thyne eyën clere
All bludy ronne ; that pitee was to here
The crueltee of that vnkny*gh*tly dede,
Quhare was fro the bereft thy maidenhede,

56 Lift vp thyne hert, and sing *with* gude entent,
And in thy notis suete the tresoñ telle,
That to thy siste*r* trewe and Innocent
Was kythit by hir husband false and fell;
For quhois gilt, as It is worthy wel,
Chide thir husbandis tha*t* are false, I say,
And bid thame mend, In the twenty [1] deuil way.

57 O lytill wrecch, allace! maist thou no*gh*t se
Quho co*m*myth 3ond? Is It now tyme to wring?
Quhat sory tho*gh*t is fallin vpon the?
Opyn thy throte; hastow no lest to sing?
Allace! sen thou of resoñ had felyng,
Now, suetë bird, say onës to me 'pepe;'
I dee for wo; me think thou gy*n*nis slepe.

58 Hastow no mynde of lufe? quhare is thy make?
Or artow seke, or smyt *with* Ielousye?
Or Is sche dede, or hath sche the forsake?
Quhat is the cause of thy malancolye,
That thou no more list maken melodye?
Sluggart, for schame! lo here thy goldin houre,
That worth were hale all thy lyvis laboure!

59 Gyf thou suld sing wele eue*r* in thy lyve,
Here is, in fay, the tyme, and eke the space:
Quhat wostow than? sum bird may cum and stryve
In song *with* the, the maistry to p*ur*chace.
Suld thou than cesse, It were grete schame, allace!
And here, to wyn gree happily for eue*r*,
Here is the tyme to syng, or ellis neue*r*."

60 I tho*gh*t eke thus, gif I my handis clap,
Or gif I cast, than will sche flee away;
And gif I hald my [2] pes, than will sche nap;

[1] MS. xxtj. [2] MS. me.

And gif I crye, sche wate nogȝt quhat I say:
Thus, quhat is best, wate I nogȝt be this day:
" Bot blawe wynd, blawe, and do the leuis schake,
That sum twig may wag, and mak hir to wake."

61 With that anoñ ryghȝt [sc]he toke vp a sang,
Quhare come anoñ mo birdis and alight;
Bot than, to here the mirth was thaṁ amang,
Ouer that to, to see the suetë sicht
Off hyr ymage! my spirit was so light,
Me thogȝt I flawe for Ioye wiȝthout arest,
So were my wittis boundin all to fest.

62 And to the notis of the philomene,
Quhilkis sche sang, the ditee there I maid
Direct to hire that was my hertis quene,
Withoutin quhom no songis may me glade;
And to that sanct, [there] walking in the schade,
My bedis thus, with humble hert entere,
Deuotly [than] I said on this manere:—

63 "Quhen sall ȝour merci rew vpon ȝour man,
Quhois seruice is ȝit vncouth vnto ȝow?
Sen, quhen ȝe go, ther is nogȝt ellis than!"
Bot, hert! quhere as the body may nogȝt throu,
Folow thy hevin! quho suld be glad bot thou
That suich a gyde to folow has vndertake?
Were It throu hell, the way thou nogȝt forsake!

64 And efter this, the birdis euerichone
Tuke vp añ othir sang full loud and clere,
And with a voce said, "wele is vs begone,
That with oure makis are togider here;
We proyne and play wiȝthout dout and dangere,
All clothit In a soyte full fresch and newe,
In lufis seruice besy, glad, and trewe.

65 And ȝe, fresche may, ay mercifull to bridis,
Now welcum be ȝe, floure of monethis all;
For noght onely ȝour grace vpon vs bydis,
Bot all the warld to witnes this we call,
That strowit hath so playnly ouer all,
With new[ë] freschë suete and tender grene,
Oure lyf, oure lust, oure gouernoure, oure quene.

66 This was thair song, as semyt me full heye,
With full mony vncouth suete note and schill,
And therewith-all that faire vpward hir eye
Wold cast amang, as It was goddis will,
Quhare I myght se, standing allane full still,
The faire facture that nature, for maistrye,
In hir visage wroght had full lufingly.

67 And, quhen sche walkit had a lytill thrawe
Vnder the suetë grenë bewis bent,
Hir faire fresche face, as quhite as ony snawe,
Scho turnyt has, and furth hir wayis went;
Bot tho began myn axis and turment,
To sene hir part, and folowe I na myght;
Me thoght the day was turnyt into nyght.

68 Than said I thus, "quhare[un]to lyve I langer?
Wofullest wicht, and subiect vnto peyne;
Of peyne? no: god wote, ȝa: for thay no stranger
May wirken ony wight, I dare wele seyne.
How may this be, that deth and lyf, bothe tueyne,
Sall bothe atonis in a crëature
Togidder duell, and turment thus nature?

69 I may noght ellis done bot wepe and waile,
With-In thir cald[ë] wallis thus I-lokin;
From henn[ë]sfurth my rest is my trauaile;

My dryë thrist *with* ter*is* sall I slokin,
And on my-self bene al my harmys wrokin:
Thus bute is none, bot ven*us*, of hir grace,
Will schape remede, or do my spirit pace.

70 As Tantalus I trauaile ay but-les,
That eu*er* ylikë hailith at the well
Water to draw w*ith* buket botemles,
And may no*gh*t spede; quhois penance is añ hell:
So by my-self this tale I may wele telle,
For vnto hir that herith no*gh*t I pleyne;
Thus like to him my trauaile Is In veyne."

71 So sore thus sighit I w*ith* my-self allone,
That t*ur*nyt is my strenth In febilnesse,
My wele in wo, my frendis all in fone,
My lyf in deth, my ly*gh*t into dirknesse,
My hope in feere, in dout my sekirnesse,
Sen sche is gone: and god mote hir conuoye,
That me may gyde to t*ur*ment and to Ioye!

72 The long[ë] day thus gan I prye and poure,
Till phebus endit had his bemës bry*gh*t,
And bad go farewele eu*er*y lef and floure,
This is to say, approch[en] gan the ny*gh*t,
And Esperus his lampis gan to light;
Quhen in the wyndow, still as any stone,
I bade at lenth, and, kneling, maid my mone.

73 So lang till evin, for lak of my*gh*t and mynd,
For-wepit and for-pleynit pitously,
Ourset so sorow had bothe hert and mynd,
That to the cold[ë] stone my hede on wrye
I laid, and lent, amaisit verily,
Half sleping and half suouñ, In suich a wise:
And quhat I met, I will 3o*u* now deuise.

74 Me thoght that thus all sodeynly a lyght
In at the wyndow come quhare that I lent,
Off quhich the chambere-wyndow schone full bryght,
And all my body so It hath ouerwent,
That of my sicht the vertew hale Iblent;
And that with-all a voce vnto me saide,
"I bring the confort and hele, be noght affrayde."

75 And furth anoñ It passit sodeynly,
Quhere It come In, the ryght[ë] way ageyne,
And sone, me thoght, furth at the dure in hye
I went my weye, nas nothing me ageyne;
And hastily, by bothe the armës tueyne,
I was araisit vp in-to the aire,
Clippit in a cloude of cristall clere and faire.

76 Ascending vpward ay fro spere to spere,
Through aire and watere and the hotë fyre,
Till that I come vnto the circle clere
Off Signifere, quhare fairë, bryght, and schire,
The signis schone; and In the glade empire
Off blisfull venus, [quhar] ane cryit now
So sudaynly, almost I wist noght how.

77 Off quhich the place, quhen [as] I coñ there nye,
Was all, me thoght, of cristall stonis wroght,
And to the port I liftit was In hye,
Quhare sodaynly, as quho sais at a thoght,
It opnyt, and I was anon In broght
Within a chamber, largë, rowm, and faire;
And there I fand of peple grete repaire.

78 This Is to seyne, that present in that place
Me thoght I sawe of euery naciouñ
Loueris that endit [had] thaire lyfis space

In lovis ser*u*ice, mony a mylio*u*n,
Off quhois chanc*is* maid is me*n*cio*u*n
In diu*er*se buk*is*, quho thame list to se;
And ther*e*fore here thair*e* namys lat I be.

79 The quhois aue*n*ture and grete labour*is*
Aboue thair*e* hedis writin there I fand;
This is to seyne, martris and confessour*is*,
Ech in his stage, and his make in his hand;
And ther*ewith*-all thir peple sawe I stand,
W*ith* mony a solemp[ni]t contenance,
After as lufe thame lykit to auance.

80 Off gudë folk*is*, th*a*t fair*e* In lufe befill,
There saw I sitt In ord*er* by thame one
W*ith* hedis hore; and w*ith* thame stude gude-will
To talk and play; and aft*er* that anoñ
Besydis[1] thame and next there saw I gone
Curage, amang the freschë folk*is* ȝong,
And w*ith* thame playit full merily and song.

81 And In ane othir stage, endlong the wall,
There saw I stand, In capis wyde and lang,
A full grete nowm*er*; bot thair*e* hudis all,
Wist I no*gh*t quhy, atour*e* thair eyën hang;
And ay to thame come repe*n*tance amang,
And maid thame chere, degysit in his wede:
And dounward eft*er* that ȝit I tuke hede;

82 Ry*gh*t ou*er*thwert the chamb*er* was there drawe
A trevess*e* thin and quhite, all of plesance,
The quhich behynd, standing there I sawe
A warld of folk, and by thair*e* contenance
Thair*e* hertis semyt full of displesance,

[1] MS. Besyde (*badly*).

With billis In thaire handis, of one assent
Vnto the Iuge thaire playntis to presen̄t.

83 And there-with-all apperit vnto me
A voce, and said, "tak hede, man, and behold:
3onder[1] thou seis the hiest stage and gree
Off agit folk, with hedis hore and olde;
3one were the folke that neuer changë wold
In lufe, bot trewly seruit him alway,
In euery age, vnto thaire ending-day.

84 For fro the tyme that thai coud vnderstand
The exercise, of lufis craft the cure,
Was noñ on lyve that toke so moch on hand
For lufis sake, nor langer did endure
In lufis seruice; for man, I the assure,
Quhen thay of 3outh ressauit had the fill,
3it In thaire age thaṁ lakkit no gude will.

85 Here bene also of suich as In counsailis
And all thar dedis, were to venus trewe;
Here bene the princis, faucht the grete batailis,
In mynd of quhom ar maid the bukis newe,
Here beñ the poetis that the scienc̄is knewe,
Throwout the warld, of lufe in thaire suete layes,
Suich as Ouide and Omere in thaire dayes.

86 And efter thame dowñ In the next[ë] stage,
There as thou seis the 3ong[ë] folkis pleye:
Lo! thise were thay that, in thaire myddill age,
Seruandis were to lufe in mony weye,
And diuersely happinnit for to deye;
Sum soroufully, for wanting of thare makis,
And sum in armës for thaire ladyes sakis.

[1] MS. 3onder there; *but* there *is not wanted.*

87 And othir eke by othir diu*erse* chance,
As happin folk all day, as ȝe may se;
Sum for dispair*e*, w*ith*out recou*er*ance;
Sum for desyre, surmounting thair*e* degree;
Sum for dispite and othir Inmytee;
Sum for vnkyndënes w*ith*out a quhy;
Sum for to moch, and sum for Ielousye.

88 And eft*er* this, vpon ȝone stage [a]douñ,
Tho th*at* thou sëis stond in capis wyde;
ȝone were quhilum folk of religiou*n*,
That from the warld thair*e* gou*er*nance did hide,
And frely s*er*uit lufe on eu*er*y syde
In secrete, w*ith* thair*e* bodyis and thair*e* gudis.
And lo! quhy so thai hingen douñ thair*e* hudis:

89 For though th*at* thai were hardy at assay,
And did him s*er*uice quhilum p*r*iuely,
ȝit to the warldis eye It semyt nay;
So was thair*e* s*er*uice half[del] cowardy:
And for thay first forsuke him opynly,
And eft*er* that there*o*f had repenting,
For schame thair*e* hudis our*e* thair*e* eyne thay hyng.

90 And seis thou now ȝone multitude, on rawe
Standing, behynd ȝone trauers*e* of delyte?
Sum bene of thaṁ th*at* haldin were full lawe,
And take by frendis, nothing thay to wyte,
In ȝouth from lufe Into the cloister*e* quite;
And for that caus*e* ar*e* cu*m*myn recounsilit,
On thame to pleyne th*at* so thaṁ had begilit.

91 And othir bene amongis thame also,
That cu*m*myn ar to court, on lufe to pleyne,
For he thair*e* bodyes had bestowit so,

Quhare bothe thaire hertës gruch[en] ther-ageyne;
For quhich, In all thaire dayës, soth to seyne,
Quhen othir lyvit In Ioye and [in] plesance,
Thaire lyf was noght bot care and repentance;

92 And quhare thaire hertis gevin were and set,
Coplit[1] with othir that coud noght accord;
Thus were thai wrangit that did no forfet,
Departing thame that neuer wold discord;
Off ȝong[ë] ladies faire, and mony lord,
That thus by maistry were fro thair chose dryve,
Full redy were thaire playntis there to gyve."

93 And othir also I sawe compleynyng there
Vpon fortune and hir grete variance,
That quhere In loue so wele they coplit were,
With thaire suete makis coplit in plesance,
Sche[2] sodeynly maid thaire disseuerance,
And tuke thame of this warldis companye
Withoutin cause, there was noñ othir quhy.

94 And in a chierë of estate besyde,
With wingis bright, all plumyt, bot his face,
There sawe I sitt the blynd[ë] god Cupide,
With bow In hand, that bent full redy was,
And by him hang thre arowis In a cas,
Off quhich the hedis grundyn were full ryght,
Off diuerse metals forgit faire and bryght.

95 And with the first, that hedit is of gold,
He smytis soft, and that has esy cure;
The secund was of siluer, mony fold
Wers than the first, and harder auenture;
The thrid, of stele, is schot without recure;

[1] MS. Were coplit (*but* were *can be understood*).

[2] MS. So.

And on his long[ë] ȝalow lokk*is* schene
A chaplet had he all of levis grene.

96 And In a retrete lytill of compas,
Depeyntit all w*ith* sighis wond*er* sad,
No*gh*t suich sighis as hertis doith manace
Bot suich as dooth lufar*is* to be glad,
Fond I ven*us* vpon hir bed, th*at* had
A mantill cast ou*er* hir schuldris quhite:
Thus clothit was the goddesse of delyte.

97 Stude at the dure fair-calling, hir vschere,
That coude his office doon In co*n*nyng wis*e*,
And secretee, hir thrifty chamberere,
That besy was In tyme to do s*er*uis*e*,
And othir mo th*at* I can no*gh*t on avis*e*;
And on hir hede, of rede rosis full suete,
A chapellet sche had, fair*e*, fresch, and mete.

98 W*ith* quaking hert astonate of that sight,
Vnnethis wist I quhat th*at* I suld seyne;
Bot at the last[ë] febily, as I my*gh*t,
W*ith* my handis on bothe my knëis tueyne,
There I begouth my car*is* to compleyne;
W*ith* ane humble and lam*en*table chere
Thus salute I that goddess*e* bry*gh*t and clere:

99 "HYE quene of lufe! sterr*e* of beneuolence!
Pitous*e* princes, and planet m*er*ciable!
Appesar*e* of malice and violence!
By vertew pur*e* of ȝo*ur* aspectis hable,
Vnto ȝour*e* grace lat now beñ acceptable
My pur*e* request, th*at* can no forthir gone
To seken help, bot vnto ȝow allone!

100 As ȝe that bene the socoure and suete well
Off remedye, of carefull hertës cure,
And, in the hugë weltering wawis fell
Off lufis rage, blisfull havin and sure;
O anker and keye of oure gude auenture,
ȝe haue ȝour man with his gude will conquest:
Merci, therefore, and bring his hert to rest!

101 ȝe knaw the cause of all my peynës smert
Bet than my-self, and all myn auenture
ȝe may conuoye, and as ȝow list, conuert
The hardest hert that formyt hath nature:
Sen in ȝour handis all hale lyith my cure,
Haue pitee now, o bryght blisfull goddesse,
Off ȝour pure man, and rew on his distresse!

102 And though I was vnto ȝour lawis strange,
By ignorance, and noght by felonye,
And that ȝour grace now likit hath to change
My hert, to seruen ȝow perpetualye,
Forgeue all this, and shapith remedye
To sauen me of ȝour benignë grace,
Or do me steruen furth-with in this place.

103 And with the stremës of ȝour percyng lyght
Conuoy my hert, that is so wo begone,
Ageyne vnto that suetë hevinly sight,
That I, within the wallis cald as stone,
So suetly saw on morow walk and gone,
Law in the gardyn, ryght tofore myn eye:
Now, merci, quene! and do me noght to deye."

104 Thir wordis said, my spirit in dispaire,
A quhile I stynt, abiding efter grace:
And there-with-all hir cristall eyën faire

Sche[1] kest asyde, and efter that a space,
Benignëly sche turnyt has hir face
Towardis me full plesantly conueide;
And vnto me ryght in this wise sche seide:

105 "Ȝong man, the cause of all thyne Inward sorowe
Is noght vnknawin to my deite,
And thy request, bothe now and eke toforowe,
Quhen thou first maid professioun to me;
Sen of my grace I haue inspirit the
To knawe my lawe, contynew furth, for oft,
There as I mynt full sore, I smyte[2] bot soft.

106 Paciently thou tak thyne auenture,
This will my soñ Cupide, and so will I;
He can the stroke, to me langis the cure
Quhen I se tyme; and therefore humily[3]
Abyde, and serue, and lat gude hope the gye:
Bot, for I haue thy forehede here present,
I will the schewe the more of myn entent.

107 This Is to say, though It to me pertene
In lufis lawe the septre to gouerne,
That the effectis of my bemës schene
Has thaire aspectis by ordynance eterne,
With otheris byndand menës,[4] to discerne
Quhilum in thingis bothe to cum and gone,
That langis noght to me, to writh allone;

108 As in thyne awin case now may thou se,
For-quhy lo, that [by] otheris Influence
Thy persone standis noght In libertee;
Quharefore, though I geve the beneuolence,
It standis noght ȝit In myn aduertence,

[1] MS. Me.
[2] Full *is written after* smyte, *but is crossed through.*
[3] MS. huīly.
[4] MS. bynd& mynes; *see the note.*

Till *cer*teyne cours*is* endit be and ronne,
Quhill of trew s*er*uis thow have hir graice I-wone.

109 And 3it, consid*er*ing the nakitnesse
Bothe of thy wit, thy p*er*sone, and thy my*gh*t,
It is no mach, of thyne vnworthynesse
To hir hie birth, estate, and beautee bry*gh*t:
Als like 3e bene, as day is to the ny*gh*t;
Or sek-cloth is vnto fyne cremësye;
Or doken[1] to the freschë dayësye.

110 Vnlike the mone Is to the sonnë schene;
Eke Ianuarye is [vn]like to[2] may;
Vnlike the cukkow to the phylomene;
Thair*e* tabartis ar no*gh*t bothe maid of array;[3]
Vnlike the crow is to the papë-Iay;
Vnlike, In goldsmythis werk, a fischis eye
To preise[4] w*ith* perll, or maked be so heye.

111 As I haue said, [now] vnto me belangith
Specialy the cure of thy seknesse;
Bot now thy matere so in balance hangith,
That It requerith, to thy sek*er*nesse,
The help of othir mo that[5] bene goddes,
And haue In thame the menës and the lore,
In this matere to schorten w*ith* thy sore.

112 And for thou sall se wele th*at* I entend,
Vn-to thy help, thy welefare to p*reser*ue,
The streight[ë] weye thy spirit will I send
To the goddesse th*at* clepit is Myn*er*ue,
And se th*at* thou hir hestis wele cons*er*ue,

[1] MS. doken, *with* foule on *written above it.*
[2] MS. vnto.
[3] *For* maid of *read* of on.
[4] MS. perese; *with* r *above first* e.
[5] MS. than.

For in this case sche may be thy supplye,
And put thy hert in rest, als wele as I.

113 Bot, for the way is vncouth vnto the,
There as hir duelling is and hir soiurne,
I will that gude hope seruand to the be,
3oure aller*is* frend, to let[të] the to murn,
Be thy condyt and gyde till thou returne,
And hir besech, that sche will, in thy nede,
Hir counsele geve to thy welefare and spede.

114 And that sche will, as langith hir office,
Be thy gude lady, help and counseiloure,
And to the schewe hir rype and gude auise,
Throw quhich thou may, be processe and laboure,
Atteyne vnto that glad and goldyn floure,
That thou wald haue so fayn with all thy hart.
And forthir-more, sen thou hir seruand art,

115 Quhen thou descendis douñ to ground ageyne,
Say to the men that there bene resident,
How long think thay to stand in my disdeyne,
That in my lawis bene so negligent
From day to day, and list thaṁ nogħt repent,
Bot breken louse, and walken at thaire large?
Is nocht eft none[1] that thereof gevis charge?

116 And for," quod sche, "the angir and the smert
Off thaire vnkyndënesse dooth me constreyne
My femynyne and wofull tender hert,
That than I wepe; and, to a token pleyne,
As of my teris cummyth all this reyne,
That ȝe se on the ground so fast ybete
Fro day to day, my turment is so grete.

[1] MS. Is non (*altered to* noh) eft, *with* none *above*.

117 And quhen I wepe, and stynt anothir[1] quhile,
For pacience th*a*t is in woma*n*hede,
Than all my wrath and rancour*e* I exile;
And of my cristall ter*is* th*a*t bene schede
The hony flour*is* growen vp and sprede,
That preyen me*n*, [as] In thair*e* flour*is* wis*e*,
Be trewe of lufe, and worschip my s*er*uis*e*.

118 And eke, In takin of this pitous*e* tale,
Quhen so my ter*is* dropen on the ground,
In thaire natur*e* the lytill birdis smale
Styntith thair*e* song, and m*ur*nyth for that stound;
And all the lightis In the hevin round
Off my greuance haue suich compacience,
That from the gro*u*nd they hiden thair*e* p*r*esence

119 And ȝit In tokenyng forthir of this thing,
Quhen flour*is* springis, and freschest bene of hewe,
And th*a*t the birdis on the twistis sing,
At thilkë tyme ay gy*n*nen folk renewe[2]
That s*er*uis vnto loue, as ay is dewe,
Most *com*moñly has ay his obs*er*uance,
And of thair*e* sleuth tofore haue repe*n*tance.

120 Thus maist thou seyne, th*a*t my*n* effect*is* grete,
Vnto the quhich ȝe aughten[3] maist weye,
No lyte offens*e*, to sleuth is [al] forget:
And therefor*e* In this wisë to thaṁ seye
As I the here haue bid[den], and conueye
The matere all the bett*er* tofor*e* said;
Thus sall on the my chargë bene Ilaid.

121 Say on than, 'quhare Is becu*m*myn, for schame!
The songis new, the fresch carolis and dance,
The lusty lyf, the mony change of game,

[1] MS. stynten othir.
[2] MS. folk to renewe (*wrongly*).
[3] MS. aught and.

The fresche array, the lusty contenance,
The besy awayte, the hertly obs*er*uance,
That quhilum was amongis thame so ryf ?
Bid tham̄ repent in tyme, and mend thair*e* lyf:

122 Or I sall, w*ith* my fad*er* old Saturne,
And w*ith* al hale oure hevinly alliance,
Our*e* glad aspect*is* from thame writh and turne,
That all the warld sall waile thair*e* gou*er*nance.
Bid thame be tyme th*at* thai haue repentance,
And [with] thair*e* hertis hale renew my lawe;
And I my hand fro beting sall w*ith*drawe.

123 This is to say, contynew in my s*er*uis*e*,
Worschip my law, and my name magnifye,
That am 3o*ur* hevin and 3o*ur* paradis*e*;
And I 3o*ur* confort here sall multiplye,
And, for 3o*ur* meryt here, p*er*petualye
Ressaue I sall 3o*ur* saulis, of my grace,
To lyve w*ith* me as goddis In this place.'"

124 W*ith* humble thank, and all the reu*er*ence
That feble wit and co*n*nyng may atteyne,
I tuke my leue; and from hir [hy] p*re*sence,
Gude hope and I to-gid*er*, bothë tueyne,
Departit ar*e*, and, schortly for to seyne,
He hath me led [the] redy wayis ry*gh*t
Vnto Min*er*uis palace, fair*e* and bry*gh*t.

125 Quhare as I fand, full redy at the 3ate,
The maist*er* portar*e*, callit pacience,
That frely lete vs in, vnquestionate;
And there we sawe the p*er*fyte excellence,
The said renewe, the state, the reu*er*ence,
The strenth, the beautee, and the ordo*ur* digne
Off hir court riall, noble and benigne.

126 And straught vnto the presence sodeynly
Off dame Min*er*ue, the pacient goddess*e*,
Gude hope my gydë led me redily;
To quhom anoñ, w*ith* dredefull humylness*e*,
Off my cu*m*myng the caus*e* I gan expresse,
And all the process*e* hole, vnto the end,
Off ven*us* charge, as likit hir to send.

127 Off quhich ry*gh*t thus hir ansuer*e* was i*n* bref:
"My soñ, I haue wele herd, and vnd*er*stond,
Be thy rehers*e*, the matter*e* of thy gref,
And thy request to procur*e*, and to fonde
Off thy pe*n*nance sum confort at my hond,
Be counsele of thy lady ven*us* clere,
To be w*ith* hir thyne help In this matere.

128 Bot in this cas*e* thou sall wele knawe and witt,
Thou may thy hert[ë] ground on suich a wis*e*,
That thy labour*e* will be bot lytill quit;
And thou may set It In [an]othir wis*e*,
That wil be to the grete worschip and pris*e*;
And gif thou durst vnto that way enclyne,
I will the geve my lore and disciplyne.

129 Lo, my gude sone, this Is als mich to seyne,
As, gif thy lufe [be] sett allut*er*ly
On[1] nycë lust, thy trauail is in veyne;
And so the end sall turne of thy folye
To payne and repe*n*tance; lo, wate thou quhy?
Gif the ne list on lufe thy v*er*tew set,
Vertu sall be the caus*e* of thy forfet.

130 Tak him befor*e* In all thy gou*er*nance,
That in his hand the stere has of ȝou all,
And pray vnto his hyë p*ur*ueyance,

[1] MS. Of.

Thy lufe to gye, and on him traist and call,
That corner-stone and grounde is of the wall,
That failis nogħt, and trust, withoutin drede,
Vnto thy purpose sone he sall the lede.

131 For lo, the werk that first Is foundit sure
May better bere a pace and hyare be
Than othir wise, and langere sall endure
Be monyfald, this may thy resoun see,
And stronger to defend aduersitee:
Ground [thou] thy werk, therefore, vpon the stone,
And thy desire sall forthward with the gone.

132 Be trewe, and meke, and stedfast in thy thogħt,
And diligent hir merci to procure,
Nogħt onely in thy word; for word is nogħt,
Bot gif thy werk and all thy besy cure
Accord thereto, and vtrid be mesure,
The place, the houre, the maner, and the wise,
Gif mercy sall admitten thy seruise.

133 'All thing has tyme,' thus sais Ecclesiaste;
And wele is him that his tyme wel[1] abit:
Abyde thy tyme; for he that can bot haste,
Can nogħt of hap, the wisë man It writ;
And oft gude fortune flourith with gude wit:
Quharefore, gif thou will [ay] be wele fortunyt,
Lat wisedom̄ ay [vn]to thy will be Iunyt.

134 Bot there be mony of so brukill sort,
That feynis treuth In lufë for a quhile,
And setten all thaire wittis and disport
The sely Innocent woman to begyle,
And so to wynne thaire lustis with a wile;

[1] MS. wil.

Suich feynit treuth is all bot trechorye,
Vnd*er* the vmbre of hid[1] ypocrisye.

135 For as the foule*re* quhistlith i*n* his throte
Diu*ersë*ly, to counte*r*fete the brid,
And feynis mony a suete and strangë note
That in the busk for his desate is hid,
Till sche be fast lokin[2] his net amyd;
Ry*gh*t to the fatoure, the false theif, I say,
W*ith* suete tresou*n* oft wy*n*nith thus his pray.

136 Fy on all suich! fy on thaire doubilnesse!
Fy on thaire lust and bestly appetite!
Thaire wolf*is* hert*is*, in lambis liknesse,
Thaire thoughtis blak, hid vnd*er* wordis quhite!
Fy on thaire laboure! fy on thaire delyte,
That feynen outward all to hir hono*ur*,
And in thaire hert hir worschip wold deuoure!

137 So hard It is to trusten now on dayes
The warld, It is so double and inconstant,
Off quhich the suth is kid be mony assayes;
More pitee is; for quhich the remanant,
That menen wele, and ar no*gh*t variant,
For other*is* gilt ar[3] suspect of vntreuth,
And hyndrit oft, and treuely that is reuth.

138 Bot gif the hert be groundit fer̄ and stable
In goddis law, thy p*ur*pose to atteyne,
Thy laboure is to me [ful] agreable;
And my full help, w*ith* counsele trew and pleyne,
I will the schewe, and this is the ce*r*teyne;
Opyn thy hert, therefore, and lat me se
Gif thy remede be p*er*tynent to me."

[1] MS. heid (*obscurely written above the line; see* hid *in* st. 136).
[2] MS. lok in; *see* st. 69, l. 2.
[3] MS. and (*copied from the line above*).

139 "Madame," q*uo*d I, "sen It is 3o*u*r pleasance
That I declare the kynd of my loving,
Treuely and gude, w*ith*outin variance,
In lufe that flour*is*[1] abufe all othir thing;
And wold bene he th*a*t to hir worschipping
Myg*h*t ought auaile, be him th*a*t starf on rude,
And nouthir spare for trauaile, lyf, nor gude:

140 And, forthirmor*e*, as touching the nature
Off my lufing, to worschip or to blame,
I darr*e* wele say, and ther*e*-in me assure,
For ony gold, th*a*t ony wig*h*t can name,
Wald[2] I be he th*a*t suld of hir gude fame
Be blamischer*e* In ony point or wys*e*,
For wele nor wo, quhill my lyf may suffis*e*.

141 This Is theffect trewly of my*n* entent,
Touching the suete th*a*t smertis me so sore,
Giff this be faynt, I can It nog*h*t repent,
All though my lyf suld forfaut be therefor*e*,
Blisful princes! I can seye 3o*u* no more;
Bot so desire my wittis dooth compace,
More Ioy in erth kepe I nog*h*t bot 3o*u*r grace."

142 "Desire," q*uo*d sche, "I nyl It nog*h*t deny,
So thou It gro*u*nd and set in cristin wis*e*;
And therefor*e*, soñ, opyn thy hert playnly."
"Madame," q*uo*d I, "trew w*ith*outin fantis*e*,
That day sall neuer be I sall[3] vp-ris*e*,
For my delyte to couate the plesance
That may hir worschip putten In balance.

143 For our*e* all thing, lo, this were my gladnesse,
To sene the freschë beautee of hir face;

[1] MS. floure. [2] *Read* Nald.
[3] MS. That day sall I neu*er* vp-ris*e* (*incomplete*).

And gif I[1] myght deseruë, be processe,
For my grete lufe and treuth, to stond in grace,
Hir worschip sauf, lo, here the blisfull cace
That I wold ask, and there[vn]to attend,
For my most Ioye vnto my lyfis end."

144 "Now wele," quod sche, "and sen that It is so,
That In vertew thy lufe is set with treuth,
To helpen the I will be one of tho
From hen[në]sforth, and hertly without sleuth,
Off thy distresse and excesse to haue reuth
That has thy hert; I will [hir] pray full faire,
That fortune be no more thereto contraire.

145 For suth It is, that all ȝe crëaturis,
Quhich vnder vs beneth haue ȝour duellyng,
Ressauen diuersely ȝour auenturis,
Off quhich the cure and principall melling
Apperit is, withoutin repellyng,
Onely to hir that has the cuttis two
In hand, bothe of ȝour wele and of ȝour wo.

146 And how so be [it] that sum clerkis trete,
That all ȝour chancë causit Is tofore
Heigh In the hevin, by quhois effectis grete
ȝe movit are to wrething lesse or more,
Quhare[2] In the warld, thus calling that therefore
'Fortune,' and so that the diuersitee
Off thaire wirking suld cause necessitee;

147 Bot othir clerkis halden, that the man
Has In him-self the chose and libertee
To cause his awin fortune, how or quhan
That him best lest, and no necessitee
Was In the nevin at his natiuitee,

[1] MS. It. [2] *Read* Thar.

Bot 3it the thingis happi*n* in co*m*mune
Efte*r* p*ur*pose, so cleping thame 'fortune.'

148 And quhare a p*er*sone has tofor*e* knawing
Off It th*a*t is to fall[en] purpos*e*ly,
Lo, fortune is bot wayke in suich a thing,
Thou may wele wit, and here ensample quhy;
To god, that[1] is the first[ë] caus*e* onely
Off eu*er*y thing, there may no fortune fall:
And quhy? for he for*e*knawin is of all.

149 And therefor*e* thus I say to this sentence;
Fortune is most and strangest eu*er*more,
Quhare lest for*e*knawing or intelligence
Is in the man; and, sone, of wit or lore
Sen thou are wayke and feble, lo, therefor*e*,
The more thou art in danger*e* and co*m*mune
W*ith* hir, th*a*t clerk*is* clepen so fortune.

150 Bot for the sake, and at the reu*er*ence
Off ven*us* clere, as I the said tofore,
I haue of thy distress*e* compacience;
And in confort and relesche of thy sore,
The schewit [haue] here my*n* avis*e* therefor*e*;
Pray fortune help, for mich vnlikly thing
Full oft about sche sodeynly dooth bring.

151 Now go thy way, and haue gude mynd*e* vpoñ
Quhat I haue said In way of thy doctryne."
'I sall, madame," q*uo*d I[2]; and ry*gh*t anoñ
I tuke my leve:—als straught as ony lyne,
With-in a beme, th*a*t fro the contree[3] dyvine
Sche, p*er*cyng throw the firmamen*t*, extendit,
To ground ageyne my spirit is descendit.

[1] MS. It (*put for* y[t]). [2] MS. he. [3] *Read* court (?)

152 Quhare, In a lusty plane, tuke I my way,
Endlang a ryu*er*, plesant to behold,
Enbroudin al w*ith* freschë flour*is* gay,
Quhare, throu the grauel, bry*gh*t as ony gold,
The cristall water ran so clere and cold,
That, In my*n* erë maid contynualy
A man*er* souñ, mellit w*ith* armony;

153 That full of lytill fischis by the brym,
Now here, now there, w*ith* bakk*is* blewe as*s*lede,
Lap and playit, and In a rout can swym
So prattily, and dressit thaṁ to sprede
Thair*e* curall fy*n*nis, as the ruby rede,
That In the sonnë on thair*e* scalis bry*gh*t
As gesserant ay glitter*i*t In my sight:

154 And by this Ilkë ryu*er*-syde alawe
Ane hyë way [thar] fand I like to bene,
On quhich, on eu*er*y syde, a long[ë] rawe
Off treis saw I, full of leuis grene,
That full of fruyte delitable were to sene,
And also, as It come vnto my mind,
Off bestis sawe I mony diu*er*se kynd:

155 The lyou*n* king, and his fere lyonesse;
The pantere, like vnto the smaragdyne;
The lytill squerell, full of besynesse;
The slawë as*e*, the druggar*e* beste of pyne;
The nycë ape; the were*l*y porpapyne;
The p*er*cyng lynx; the lufar*e* vnicorne,
That voidis venym w*ith* his euour*e* horne.

156 There sawe I dress*e* him new out of [his] hau*n*t
The fery tiger*e*, full of felonye;
The dromydar*e*; the standar oliphant;

The wyly fox, the wedowis Inemye;
The clymbar*e* gayte; the elk for alblastrye;
The herkner*e* bore; the holsum grey for hort*is*;
The hair*e* also, th*a*t oft gooth to the wortis.

157 The bugill, drawer*e* by his hornis grete;
The martrik, sable, the foyn3ee, and mony mo;
The chalk-quhite ermyn, tippit as the Iete;
The riall hert, the conyng, and the ro;
The wolf, th*a*t of the murthir no*gh*t say[is] "ho!"
The lesty beu*er*, and the ravin bare;
For chamelot, the camel full of hare;

158 With mony añ othir beste diu*erse* and strange,
That cu*m*myth no*gh*t as now vnto my mynd.
Bot now to p*ur*pos*e*,—straucht furth the range
I held a way, our*e*-hailing in my mynd
From quheñs I come, and quhare th*a*t I suld fynd
Fortune, the goddess*e*; vnto quhom In hye
Gude hope, my gyde, has led me sodeynly;

159 And at the last, behalding thus asyde,
A round[ë] place [y]wallit haue I found;
In myddis quhare eftsone I haue [a]spide
Fortune, the goddess*e*, hufing on the gro*u*nd;
And ry*gh*t befor*e* hir fete, of compas round,
A quhele, on quhich [than] cleu*er*ing I sye
A multitude of folk befor*e* my*n* eye.

160 And ane surcote sche werit long that tyde,
That semyt [vn]to me of diu*erse* hewis;
Quhilum thus, quhen sche wald [hir] turñ asyde,
Stude this goddess*e* of fortune and [of glewis];
A chapellet, w*ith* mony fresche anewis,

Sche had vpon her hed; and *with* this hong
A mantill on hir schuldris, large and long,

161 That furrit was *with* ermyn full quhite,
Degoutit *with* the self In spottis blake:
And quhilum In hir chier*ë* thus a lyte[1]
Louring sche was; and thus sone It wold slake,
And sodeynly a man*er* smylyng make,
And sche were glad; [for] at one contenance
Sche held no*gh*t, bot [was] ay in variance.

162 And vnd*er*neth the quhelë sawe I there
Ane vgly pit, [was] depe as ony helle,
That to behald there*on* I quoke for fere;
Bot o thing herd I, th*a*t quho there-In fell
Come no more vp agane, tidingis to telle;
Off quhich, astonait of that ferefull sy*gh*t,
I ne wist quhat to done, so was I fricht.

163 Bot for to se the sudayn welt*er*ing
Off that Ilk quhele, th*a*t sloppar*e* was to hold,
It semyt vnto my wit a strangë[2] thing,
So mony I sawe th*a*t than clymben wold,
And failit foting, and to gro*u*nd were rold;
And othir eke, th*a*t sat aboue on hye,
Were ou*er*thrawe In twinklyng of añ eye.

164 And on the quhele was lytill void space,
Wele nere oure-straught fro lawë [vn]to hye;
And they were ware th*a*t long[ë] sat In place,
So tolt*er* quhilum did sche It to-wrye;
There was bot clymbe[n] and ry*gh*t dounward hye;
And sum were eke th*a*t fallen[3] had [so] sore,
There for to clymbe thair*e* corage was no more.

[1] MS. alyte. [2] MS. strong. [3] MS. fallyng.

165 I sawe also th*a*t, quhere [as] sum were slungin,
Be quhirlyng of the quhele, vnto the gro*u*nd,
Full sudaynly sche hath [thaim] vp ythrungin,
And set thame on agane full sauf and sound:
And eu*er* I sawe a new[ë] swarm̃ abound,
That [thought] to clymbe vpward vpon the quhele,
In stede of thame th*a*t my*gh*t no lang*er* rele.

166 And at the last, In p*re*sen[c]e of thame all
That stude about, sche clepit me be name;
And ther*ewith* apon knëis gan I fall
Full sodaynly hailsing, abaist for schame;
And, smylyng thus, sche said to me in game;
"Quhat dois thou here? quho has the hid*er* sent?
Say on anoñ and tell me thyñ entent.

167 I se wele, by thy chere and contenance,
There is sum thing th*a*t lyis the on hert,
It stant no*gh*t w*ith* the as thou wald, p*er*chance?"
"Madame," q*uo*d I, "for lufe Is all the smert
That eu*er* I fele, endlang and ou*er*thwert;
Help, of 3o*u*r grace, me wofull wrechit wight,
Sen me to cure 3e powere haue and my*gh*t."

168 "Quhat help," q*uo*d sche, "wold thou th*a*t I ordeyne,
To bring[en] the vnto thy hertis desire?"
"Madame," q*uo*d I, "bot th*a*t 3o*u*r grace dedeyne,
Off 3o*u*r grete my*gh*t, my wittis to enspire,
To win the well th*a*t slokin may the fyre
In quhich I birn; a, goddess*e* fortunate!
Help now my game, th*a*t is in poynt to mate."

169 "Off mate?" q*uo*d sche, "o! verray sely wrech,
I se wele by thy dedely colour*e* pale,
Thou art to feble of thy-self to streche

Vpon my quhele, to clymbe[n] or to hale
Withoutin help; for thou has fundin stale
This mony day, *with*outin werdis wele,
And wantis now thy veray hertis hele.

170 Wele maistow be a wrechit man [y]callit,
That wantis the confort suld[1] thy hert[ë] glade;
And has all thing within thy hert[ë] stallit
That may thy ȝouth oppressen or defade.
Though thy begy*n*nyng hath bene retrograde,
Be froward opposyt quhare till aspert,
Now sall thai turn̄, and luke[n] on the dert."

171 And there*with*-all vnto the quhele In hye
Sche hath me led, and bad me lere to clymbe,
Vpon the quhich I steppit sudaynly.
"Now hald thy grippis," q*uo*d sche, "for thy tyme;
An*e* houre and more It ry*n*nis ou*er* p*ri*me;
To count the hole, the half is ner*e* away;
Spend wele, ther*efo*re, the remanant of the day.

172 Ensample," q*uo*d sche, "tak of this tofore,
That fro my quhele be rollit as a ball;
For the nature of It is eu*er*more,
After ane hicht, to vale and geue a fall,
Thus, quhen me likith, vp or doun̄ to fall.
Fare wele," q*uo*d sche, and by the ere me toke
So ernestly, th*at* there*with*all I woke.

173 O besy goste! ay flikering to and fro,
That neu*er* art In quiet nor In rest,
Till thou cu*m* to that place th*at* thou cam fro,
Quhich is thy first and verray prop*er* nest:
From day to day so sore here artow drest,

[1] MS. th*at* suld; *but* that *is not wanted.*

That *with* thy flesche ay walking art in trouble,
And sleping eke; of pyne so has thou double.

174 Couert[1] my-self all this mene I to loke;
Though th*at* my spirit vexit was tofore
In sueu[en]yng, alssone as eu*er* I woke,
By twenty[2] fold It was In trouble more,
Bethinking me *with* sighing hert and sore,
That [I] nañ othir thingis bot dremës had,
Nor sek*er*nes, my spirit *with* to glad.

175 And there*with* sone I dressit me to rys*e*,
Fulfild of tho*gh*t, pyne, and adu*er*sitee;
And to my-self I said vpon[3] this wis*e*;
"A! m*er*ci, lord! quhat will ȝe do *with* me?
Quhat lyf is this? quhare hath my spirit be?[4]
Is this of my fore*th*o*gh*t Impressiou*n*,
Or Is It from the hevin a visiou*n*?

176 And gif ȝe goddis, of ȝour*e* p*ur*uiance,
Haue schewit this for my reconforting,
In relesche of my furious*e* pe*n*nance,
I ȝow beseke full hu*m*ily of this thing,
That of ȝour*e* grace I my*gh*t haue more takenyng,
Gif It sal be as in my slepe before
ȝe shewit haue": and forth, *with*outin more,

177 In hye vnto the wyndow gan I walk,
Moving within my spirit of this sight,
Quhare sodeynly a t*ur*ture, quhite as c[h]alk,
So evinly vpon my hand gan ly*gh*t,
And vnto me sche t*ur*nyt hir full ry*gh*t,

[1] *Read* Towart *or* Toward; *see* st. 46, l. 2. [2] MS. xxtj. [3] MS. In.
[4] *This line and the preceding are transposed in the MS.; but they are marked* a *and* b *respectively.*

Off quham the chere in hir birdis aport
Gave me In hert[ë] kalendis of confort.

178 This[1] fair[ë] bird ry*gh*t In hir bill gañ hold
Of red Iorofflis with thair stalkis grene
A fair[ë] branche, quhare writtin was with gold,
On euery list, with[2] branchis bry*gh*t and schene
In compas fair, full plesandly to sene,
A plane sentence, quhich, as I cañ deuis*e*
And haue In mynd, said ry*gh*t [vp]oñ this wis*e*.

179 "Awak! awake! I bring, lufar, I bring
The newis glad, that blisfull beñ and sure
Of thy comfort; now lauch, and play, and syng,
That art besid so glad añ auenture;
For In the hevyn decretit is the cure;"
And vnto me the flouris fair present:
With wyng*is* spred, hir wayis furth sche went.

180 Quhilk vp a-noñ I tuke, and as I gess*e*,
Añe hundreth tymës, or I forthir went,
I haue It red, with hert[ë]full glaidnes*e*;
And, half with hope, and half w*ith* dred, It hent,
And at my beddis hed, with gud entent,
I haue It fair[ë] py*n*nit vp, and this
First takyñ was of all my help and bliss*e*.

181 The quhich[ë] treuly efter, day be day,
That all my witt*is* maistrit had tofore,
From[3] hen[në]sferth the paynis did away.
And schortly, so wele fortune has hir bore,
To quikin treuly day by day my lore,
To my larges that I am cu*m*in agayñ,
To bliss*e* with hir that is my souirane.

[1] *Stanzas* 178 *to* 197 *are in a different hand.*
[2] MS. witht. [3] MS. Quhich, *wrongly*; *see* st. 69, 144.

182 Bot for als moche as sum micht think or seyne,
Quhat nedis me, apouñ so litill evyñ,
To writt all this? I ansuere thus ageyne,
"Quho that from hell war croppin[1] onys In hevin,
Wald,[2] efter O thank, for Ioy mak vj or vij?[2]
And euery wicht his awin suete or sore
Has maist In mynde": I can say 3ou no more.

183 Eke quho may In this lyfe haue more plesañce
Than cum to largesse from̄ thraldom and peyne,
And by the mene of luffis Ordinance,
That has so mony In his goldin cheyne?
Quhich th[ink]is[3] to wyñ his hertis souereyne,
Quho suld me wite to write thar-of, lat se!
Now sufficiante Is my felicitee.

184 Beseching vnto fair venus abufe,
For all my brethir that bene In this place,
This Is to seyne, that seruandis ar to lufe,
And of his lady can no thank purchase,
His paine relesch, and sone to stand In grace,
Boith to his worschip and to his first ese;
So that It hir and resouñ noght displese:

185 And eke for tham̄ that ar noght entrit Inne
The dañce of lufe, bot thidder-wart oñ way,
In gudë tyme and sely to begynne
Thair prentissehed; and forthir-more I pray
For thame that passit ben the mony affray[4]
In lufe, and cummyn[5] ar to full plesañce,
To graunt tham̄ all, lo! gude perseuerañce:

186 And eke I pray for all the hertis dull,
That lyveñ here In sleūth and Ignorance,
And has no curage at the rose to pull,

[1] MS. coppin, *with* r *above*, *after* c. [2] *Read* Nald. [3] MS. this.
[4] This line and the preceding are transposed in the MS.
[5] MS. cunnyng.

Thair lif to mend and thair saulis auance
With thair suete lore, and bring tham̃ to gude chance;
And quho that will no*gh*t for this p*ra*yer turn̄,
Quhen thai wald faynest speid, that thai may spurn̄.

187 To Rekyn̄ of euery thing the circumstañce,
As hapnit me quheñ lesseñ gan my sore
Of my rancoure and [al my] wofull chañce,
It war to long; I lat It be tharefor.
And thus this floure,[1] I can seye [3ou] no more,
So hertly has vnto my help attendit,
That from̃ the deth hir mañ sche has defendit.

188 And eke the goddis mercifull virking,
For my long pañe and trewe se*r*uice In lufe,
That has me gevin halely my*n* asking,
Quhich has my hert for euir sett abufe
In perfyte Ioy, that neuir may remufe,
Bot onely deth: of quhom̃, In laud and pris*e*,
With thankfull hert I say richt In this wis*e*:—

189 "Blissit mot be the [heyë] goddis all,
So fair that glitt*er*en In the firmament!
And blissit be thare my*gh*t celestiall,
That haue convoyit hale, with one assent,
My lufe, and to [so] glade a consequent!
And thankit be fortunys exiltree[2]
And quhele,[3] that thus so wele has quhirlit me!

190 Thankit mot be, and fair and lufe befall
The nychtingale, that, with so gud entent,
Sang thare of lufe the not*is* suete and small,
Quhair my fair hertis lady was p*r*eseñt,
Hir with to glad, or that sche forthir went!
And thou, gerafloure! mot I-thankit be
All othir flour*is* for the lufe of the!

[1] MS. flouris. [2] MS. exilkee. [3] MS. quhile.

191 And thankit be the fairë castell-wall,
Quhare as I quhilom̃ lukit furth and lent!
Thankit mot be the sanctis marciall,
That me first causit hath this accident!
Thankit mot be the grenë bewis bent,
Throu quhom̃, and vnder, first fortunyt me
My hertis hele, and my confort to be!"

192 For to the presenc̃e suete and delitable,
Rycht of this floure that full Is of plesanc̃e,
By processe and by menys fauorable,
First of the blisfull goddis purueyanc̃e,
And syne throu long and trew contynuance
Of veray faith In lufe and trew seruice,
I cum̃ am̃, and [ȝit][1] forthir In this wise.

193 Vnworthy, lo, bot onely of hir grace,
In lufis ȝok, that esy is and sure,
In guerdoun̄ [eke] of all my lufis space,
Sche hath me tak, hir humble crëature.
And thus befell my blisfull auenture,
In ȝoūth of lufe, that now, from̃ day to day,
Flourith ay newe; and ȝit forthir, I say:—

194 Go litill tretise, nakit of eloquenc̃e,
Causing simplese and pouertee to wit;
And pray the reder to haue pacienc̃e
Of thy defaute, and to supporten̄ It,
Of his gudnese thy brukilnese to knytt,
And his tong for to reule[n] and to stere,
That thy defautis helit may ben̄ here.

195 Allace! and gif thou cummyst In[2] presence,
Quhare-as of blame faynest thou wald be quite,
To here thy rude and crukit eloquens,

[1] See st. 193, last line. [2] MS. In the presence.

Quho sal be[1] thare to pray for thy remyt?
No wicht, bot geve hir merci will admytt
The for gud will, that Is thy gyd and stere,
To quham̄ for me thou pitousely requere.

196 And thus endith the fatall[2] Influeñce,
Causit from̄ hevyn̄, quhare powar Is co*m*mytt
Of gouirnañce, by the magnificeñce
Of him that hiest In the heviñ sitt;
To quham̄ we thank[3] that all oure [lif] hath writt,
Quho couth[4] It red, agone syne mony a ȝere,
'Hich In the hevy*n*nis figure circulere.'

197 Vnto [the] Impnis[5] of my maist*er*is dere,
Gowere and chaucere, that oñ the steppis satt
Of rethorike, quhill thai were lyvand here,
Superlatiue as poetis laureate
In moralitee and eloqueñce ornate,
I reco*m*mend my buk In lynis sevin,
And eke thair saulis vn-to the bliss*e* of heviñ. Ameñ.

Explicit, &c. &c.

Quod Iacobus Primus scotorum rex Illustrissimus.

[1] MS. salbe. [2] MS. fotall. [3] MS. think.
[4] MS. coutht. [5] MS. Inpnis; *see* st. 33, l. 3.

GOOD COUNSEL

GOOD COUNSEL.

(EARLIEST VERSION.)

[*From MS. Camb. Kk.* 1. 5, *fol.* 5 ; *see Ratis Raving, ed. Lumby,* 1870, *p.* 10.]

SEN trew Vertew encressis dignytee,
And wertew floure and rut is of noblay,
Of ony weill, of quhat esstat thow bee,
His steppis sew,[1] and dreid the non affray :
Exill all wyce,[2] and folow treuthe al-way ;
Luf most thi god, that fyrst thi lust began,
And for ilk ynch he wyll the quyte a spane.

[*The second stanza is missing.*]

Sen word is thrall, and tho*ch*t is only free,
Thow dant thi twnge, that powar has and[3] may ;
Thow set thine eene[4] fra worldly vanitee ;
Restren thi lust, and harkyne quhat I say.
Stramp or thou slyd, and crep furt*h* one the way ;
Kep thi behest one-to thi lord, and thane
Fore ilk ynch he will the quyt a spane.

[1] *So in* MS. ; *misprinted* Ris steppis few.
[2] *Printed* wyte.
[3] MS. & ; *misprinted* so.
[4] MS. erne (?) ; *printed* orne, *but the first letter is not* o.

(SECOND VERSION.)

[*From the Bannatyne MS., Edinburgh; fol.* 58, *back;* A.D. 1568.]

SEN throw vertew incressis dignitie,
And vertew is floure and rute of nobill-ray,
Off ony vertewis estait that evir thow be,
His steppis persew, and dreid the non effray.
Exyle all vyce, and follow trewith alway;
Luve most thy God that first thy luve began,
And for ilk inche he will the quyt a span.

Be not our prowde of thy prosperitie,
For as it cumis, so will it pass away;
Thy tyme to compt is schort, thow ma weill se,
For of grene gress sone cumis wallowit hay.
Labor in trewth, quhill licht is of the day;
Trust most in God, for he best help the can,
And for ilk inche he will the quyt a span.

Sen wordis are thrall, and thocht is only fre,
Thow dant thy tung that power hes and may;
Thow steik thyne ene fra warldis vanitie;
Refrene thy lust; harkin quhat I say;
Graip or thow slyd, and creip furth on the way,
And keip thy faith thow aw to God and man,
And for ilk inche he will the quyt a span.

FINIS.

(THIRD VERSION.)

[*From "The Gude and Godlie Ballates,"* 1578, *repr.* 1868, *p.* 202. *Cf. Dalyell's Scotish Poems of the* xvi*th Cent.*, *vol.* ii. *p.* 216.]

SEN throw Vertew incressis dignitie,
And vertew is flour and rute of Noblesse ay,
Of ony wit or quhat estait thow be,
His steppis follow, and dreid for none effray:
Eject vice, and follow treuth alway:
Lufe maist thy God that first thy lufe began,
And for ilk inche he will the quyte ane span.

Be not ouir proude in thy prosperitie,
For as it cummis, sa will it pas away;
The tyme to compt is schort, thow may weill se,
For of grene gress sone cummis wallowit hay.
Labour in treuth, quhilk suith is of thy fay;
Traist maist in God, for he best gyde the can,
And for ilk inche he will the quyte ane span.

Sen word is thrall, and thocht is only fre,
Thou dant thy toung, that power hes and may;
Thou steik thy ene fra warldis vanitie:
Refraine thy lust, and harkin quhat I say:
Graip or thow slyde, and keip furth the hie way,
Thow hald the fast upon thy God and man,
And for ilk inche he will the quyte ane span.

Quod King James the First.

In Irving's 'Hist. of Scot. Poetry,' 1861, p. 152, a copy of the same poem is printed from 'Ane Compentiovs Booke of godly and spiritvall Songs, newlie corrected and amended by the first originall Copie': Edinb. 1621, 8vo. It agrees with the above copy word for word, and the variations in spelling are very slight. The chief of these are as follows: Line 1, vertue; 2, flowre, nobles; 3, what estate; 4, steps; 7, thee; 10, well; 11, wallowed; 13, guide; 16, daunt; 17, eene; 18, harken what; 19, keep.

(RESTORED VERSION.)

[*Founded upon collation of the preceding.*]

SEN throu vertew encressis dignite,
And vertew flour and rut is of noblay,
Of ony weill or quhat estat thou be,
His steppis sew, and dreid thee non effray:
Exil al vice, and folow trewth alway:
Luf maist thy God, that first thy luf began,
And for ilk inch he wil thee quyt a span.

Be not our proud in thy prosperite,
For as it cumis, sa wil it pas away;
Thy tym to compt is schort, thou may weill se,
For of green gres soyn cumis walowit hay.
Labour in trewth, quhill licht is of the day.
Trust maist in God, for he best gyd thee can,
And for ilk inch he wil thee quyt a span.

Sen word is thrall, and thocht is only fre,
Thou dant thy tung, that power hes and may;
Thou steik thyn een fra warldis vanite;
Refrein thy lust, and harkin quhat I say;
Graip or thou slyd, and creip furth on the way;
Keip thy behest unto thy God and man,
And for ilk inch he wil thee quyt a span.

NOTES

*** The following Notes are intended to explain peculiarities of construction, and to illustrate some of the allusions and expressions in the Poem. For the explanation of difficult *words*, recourse should be had to the Glossarial Index.

*** The references to 'Chaucer' are to my edition in six volumes (Oxford, 1894), or to my Student's Chaucer (1895). In references to the Canterbury Tales, such as *C. T.* 11971 (C 37), the no. 11971 also affords a reference to the one-volume reprint of Chaucer's Works by Moxon, 1843, 8vo, an edition which contains Tyrwhitt's notes and glossary.

NOTES.

TITLE. *Quair*, book; mod. E. *quire*. The word is used by Lydgate, in Lenvoy to the Black Knight:—

> Go, litel *quair*, unto my lyues queen.

For the probable date of the Poem, viz. 1423, see the Preface.

1. The first line of this stanza recurs in st. 196. See notes to that stanza.

Twynklyng; apparently a present participle, used as a nominative without a verb. Thus the sense is: *When* the ruddy stars *were* twinkling like fire, high in the circular figure (*i.e.*, dome) of the heavens. Otherwise, it might stand for *twinklen*, pl. of the pres. indicative. On the curious grammatical confusions so frequent in this Poem, see the Preface. In scanning the line, remember that *sterres* is dissyllabic; see the discussion of the metre in the Preface.

Aquary, the sign of Aquarius.

Citherea; an error of the scribe for *Cinthia*, *i.e.*, Cynthia, the moon. It was probably written *Cīthia*, with a mark of contraction over the former *i*, and was then wrongly expanded. In the notes to st. 19 below, it is shown that the author himself sometimes confuses proper names; but he is not likely to have done so in this case, because we have the form *Synthius*, *i.e.*, Cynthius, applied to the sun in st. 20. Moreover, the scansion requires *Cinthia;* for the line will not scan well as it stands.[1] And see below.

Rynsid hir tressis, having her tresses, which resembled golden wire, rinsed, or cleansed. The curious expression *rinsed* seems to be used with a poetical reference to the water-bearer Aquarius. Golden hair is frequently alluded to by Chaucer. According to him, Virginia's hair was golden—

> And Phebus dyed hath hir tresses grete
> Lyk to the stremes of his burned hete; *C. T.* 11971 (C 37).

[1] *Cythera* occurs in the printed editions of Chaucer instead of *Cinthia;* Troil. v. 1018.

So was Creseide's— .

> Hir ounded heer, that sonnish was of hewe;

i.e., her waved hair, of hue like the sun; Tro. and Cres. iv. 736. So was Fame's—

> Hir heer, that oundy was and crips [crisp]
> As burned gold hit shoon to se; Ho. of Fame, iii. 296.

And so was that of the Duchess—

> For euery heer on hir hede . . .
> Me thoghte, most lyk gold hit was; Book of the Duch. 855.

However, Schick points out that the peculiar expression here used, viz., *the goldin wyre*, is due to Lydgate's Temple of Glass, 271—

> Whos sonnish here, brighter than gold were;

see Schick's note, showing how common this phrase is in Lydgate.

Through capricorn, &c.; heaved her bright horns through Capricorn. The moon had just passed out of Capricorn into Aquarius. The allusion to these 'horns' proves that the poet was thinking rather of the moon (Cynthia) than of Venus (Citherea). He was also doubtless thinking of Chaucer's lines here following:—

> The bente mone with hir hornes pale; Troil. iii. 624.
> I saw thyn hornes olde eek by the morowe; id. v. 652.

The fact that Venus exhibits phases was not known till long after James's time, as Tytler well remarks.

Northward can hardly stand for *northeward*, pronounced as a trisyllable. The line, in fact, is defective; and *North* stands alone in the first foot.

Mydnyght, the meridian. A part of the meridian, as marked on an astrolabe, was called 'the north lyne, or elles the lyne of midnight'; Chaucer, On the Astrolable, pt. i. § 4.

2. *Quhen as* may either mean 'When, as' or 'When that'; as the reader is pleased to take it. Cf. st. 25, l. 1, st. 26, l. 1.

New partit, just departed, *i.e.*, just aroused or awaked.

A lyte, a little. Written *alyte* here in the MS., but as two words in stanza 53.

Fell me to mynd, there came to my mind, occurred to me; lit. it fell to me, to my mind, *me* being the dative case. See st. 10; cf. st. 11, last line.

For craft in erth, for (any) skill upon earth, for any earthly reason. It merely means 'by any means.'

As tho, as at that time, on that occasion.

Toke a boke, took up a book. Compare the parallel passage in the opening lines of Chaucer's Book of the Duchess, where Chaucer tells us that he tried 'to drive the night away' by reading.

3. *Boece;* Boethius, the famous senator of Rome, and author of the favourite book of the middle ages, entitled De Consolatione Philosophiæ. King James might have read it in Chaucer's translation,[1] but he implies, in st. 7, that he read it in the Latin original. Several expressions in the King's Quair may be traced to Boethius, or to Chaucer's borrowings from Boethius, as noted below. Irving remarks that "Boethius, who flourished during the iron age of Roman literature, has enjoyed a more extensive reputation than most of those who belonged to its age of gold. His book De Consolatione Philosophiæ was translated into Anglo-Saxon by King Alfred; it was translated into English by Chaucer, and more recently by Lord Preston, Mr Ridpath, and Mr Duncan. Another version appears to have been executed by a George Douglas: Hume of Godscroft has addressed a poem, 'Ad Georgium Duglasium, traducto Boethio de Consolatione.' See Lusus Poetici, p. 62; London, 1605, 4to." For further information, see the Preface to Chaucer's translation of Boethius, in Chaucer's Works, vol. ii.

Schewing [*the*] *counsele.* In many places, I have found myself compelled to insert words which are necessary both to the sense and metre. These are distinguished, as here, by being enclosed within square brackets.

Quhilom, &c.; who was once upon a time the flower of the world.

Foriugit; was condemned by Fortune, for a time, to exile in poverty, (after being degraded) from his (former) high estate. *Foriugit*, *i.e.*, condemned, occurs in Lydgate's Poem of the Black Knight, l. 274 (in Chaucerian Pieces, p. 253), where we find:—

> Falsly accused, and of his foon [foes] *foriuged*
> Without answere, whyl he was absent,
> He dampned was, &c.

Mätzner gives no instance of its use; but it is precisely the F. *forjuger* (see the Glossary). It should be noted that Tytler unluckily printed the word as *foringit*, a mistake in which every editor has hitherto followed him; and to make the matter worse, this unmeaning and impossible form was admitted, on Tytler's authority, into Jamieson's great Dictionary.

4. *And there, to here;* and there (I seemed) to hear, &c. Or—and there! (what joy it was) to hear, &c. Cf. *Bot than*, st. 61. The sense is clear, but it is difficult to parse the sentence. The poem abounds in similar awkward and incomplete constructions, which the reader must understand as he can.

Set a-werk, set a-work, set to work. Here *a* is for *an*, the same as the prep. *on*. Cf. *a-foot*, *a-sleep*, &c.

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[1] See notes to st. 100.

In his poetly report, in his poetic relation. The word *his*, which is hardly needed for the sense, is much in the way of the metre, and might advantageously be omitted. It is remarkable that Tytler here prints *ϕoetly* (with a Greek ϕ) with the remark that "this is exactly copied from the MS." I see no real difference between the *ϕ* in this word and in other places.

Can him to confort; at first sight, this seems to mean 'knows how to comfort himself.' But *can* is sometimes used as equivalent to *gan*, which our author uses both with *to* (st. 8, l. 2) and without it (st. 10, l. 6); see note to st. 10. Thus it means 'comforted himself.'

5. The construction is vague, though the general sense is clear. No doubt, *thoght* is to be corrected to *thogh* 'though'; and we may take *thogh—began* as being in a parenthesis. The poet had intended to read merely to induce sleep, but soon discovered that his book was worthy of being carefully studied. Hence he says—"Wherefore, though I began with the purpose of borrowing sleep at that time from my book, ere I ceased, (I thought) my best (course) was to look longer upon the writing of this noble man."

6. *Fortune*, &c.; Fortune turned her back to him.

Theire, their, makes no good sense; I propose to read *thir*, *i.e.*, those. See *Thir* in the Glossary.

Aworth he takith, he receives kindly; lit. at its worth. This resembles Chaucer's *receive in gre*, C. T. 4679, 9027 (B 259, E 1151).

7. *Rethorikly pykit*, rhetorically chosen (Tytler).

My scole, my skull, my head. Tytler explains it by 'my learning,' *i.e.*, lit. my school. This is very forced; no one speaks of his school, or even of his learning, as being 'too young.' But Wischmann says I am wrong.

Leue all Incidence, omit all incidental matter, leave all digressions.

8. *Newe*, newly, freshly. The final *e* denotes the adverb, as in Chaucer's Clerkes Prol. l. 3 (E 3).

Seyne should perhaps be *seyën*, if it is to be dissyllabic. But Chaucer has *This is to seyn* (A 181, &c.).

Thame translate, change themselves, *i.e.*, be changed.

9. *Tolter*, tottering; see the Glossary. It is merely the old form of *totter*, and is still in use even in provincial English, as shown in my Etym. Dict. s. v. *totter*. For a further description of Fortune's wheel, see st. 159, and 163-165 Cf. Chaucer, Troil. iii. 617 :—

> But O Fortune, executrice of *wierdis!*

Failyng foting, as they fail (to make good their) footing. See st. 163, l. 5.

Quhen hir lest rele, when it pleases her to roll the wheel round. Or (with the comma after *lest*) when it pleases her, they roll.

10. *Gan oure-hayle*, recalled, reviewed, reconsidered. *Gan* is

commonly a mere auxiliary, like our modern *did;* so that *gan love* would be merely a past tense, meaning no more than 'loved.' *Ouer-hayle* is exactly and curiously retained in the mod. E. *overhaul*, to reconsider. He recalls his past life.

Ne myght I nat, I could not; a double negative, as is common. For *myght* in the sense of 'could,' see st. 2, l. 5.

11. *For-wakit*, tired out with being awake. The curious use of these past participles should be noticed; it is the common idiom of the period. It would be quite wrong to suppose *forlyin* in the next line (which, by the way, is written in *one* word without any space after the prefix) to be equivalent to the modern *for lyin'*, *i.e.*, *for lying*, on account of lying. The idioms are totally distinct. *Forlyin* represents the A.S. pp. *forlegen*, just as *lien* in our Prayer-Book Version of the Psalms represents the A.S. pp. *legen*. I subjoin two instances of the same idiom in Chaucer. We find *Wery forwaked*, weary and tired of being awake; C. T. 5016 (B 596). *Al hoors forshright*, all hoarse, tired of shrieking; Troil. iv. 1147; where it is misprinted *for shright* (as two words) in Moxon's edition. In the Romaunt of the Rose, l. 3336, we find:—

Forwery, *forwandred* as a fol;

i.e., very weary, tired out with wandering about like a fool. And again, in P. Plowman, B. prol. 7, we find:—

I was *wery forwandred*, and wente me to reste

Compare also the pp. *for-tirit*, tired out, occurring in st. 30 below. Also *despeired*, filled with despair, in the same; and *for-wepit*, *forpleynit* in st. 73. *For-walowit* means 'tired out with tumbling from side to side in bed.' See the use of *wallow* in the Temple of Glass, 12; the Romaunt of the Rose, 2562; Chaucer's Legend of Good Women, 1166; Cant. Tales, 6667, 6684 (D. 1085, 1102). In Chaucer, Troil. i. 699, Pandarus tells Troilus not 'to *walwe* and wepe.' Jamieson wrongly explains it by 'greatly withered.'

12. *Lyf*, living person; see the Glossary. This use of the word is common in P. Plowman and in Gower.

Dooth me think, makes me think; see note to st. 44.

13. *Maid a cross.* The form of a cross was often prefixed to writings. The most notable instance is that of the horn-book, or alphabet for teaching children, which began with a cross, called the *Criss-cross*, *i.e.*, Christ's cross; in consequence of which the alphabet itself was termed the *Criss-cross-row*, or simply the *cross-row*, as in Shak. Rich. III., i. 1. 55. The spelling *maid* is peculiar. The symbol *ai* here simply means long *a* (as in *baa*), not a diphthong. See this difficult point explained in Dr Murray's essay on The Dialect of the Southern Counties of Scotland, pp. 52, 53. Hence *maid* rimes with *schade* (shaad) in st. 62.

14. *Wepe and waille*, an alliterative phrase; so Chaucer has

"*wepe*, and wring, and *waille*"; C. T. 9088 (E 1213). Tytler compares the well-known passage from Pope's Essay on Man (pt. i. l. 77), beginning—"Heav'n from all creatures hides the book of fate."

15. *Stant*, contracted form for *standeth*. So also *abit* for *abideth*; see the Glossary.

Wantis It, lacks that which should rule and guide thee.

Ryght as, just as the ship that sails without a rudder must hasten to dangers upon the rocks, for lack of that which should be her aid. Imitated from Chaucer, Troil. bk. i. 416:—

> Al sterelees within a boot am I.

16. *By my-self*, with reference to myself, as in st. 70. *As in partye*, as in part, to some extent.

Suffisance, sufficiency, sufficient rank and honour; because he was born a son of King Robert the Third.

Lakit; the pt. tense is evidently required. It means, nevertheless I lacked the ripeness of reason; because he was very young.

To gouerne with my will, to govern my will with. We now separate *with* from the verb; but in our old authors *with* and the verb are always close together; see *With* in the Glossary. This curious idiom has puzzled many. Chaucer again uses *Sterelees*, C. T. 4859 (B 439); and, not long after, *driving*, id. 5367, 5389 (B 947, 969).

And how the case, and how the case stood.

17. *The wynd suld blowe*, the wind that should blow. This suppression of the relative is extremely common, and is often puzzling.

18. This stanza and part of the next are obviously imitated from the Proem to the second book of Chaucer's Troilus:—

> Out of these blake wawes for to sayle,
> O wind, o wind, the weder ginneth clere;
> For in this see the boot hath swich travaile,
> Of my conning that unnethe I it stere:
> This see clepe I the tempestous matere
> Of desespeyr, that Troilus was inne;
> But now of hope the calendes biginne.
> O lady myn, that called art Cleo,
> Thou be my speed fro this forth, and my muse,
> To ryme wel this book, til I haue do; &c.

Chaucer has the word *prolixitee*, C. T. 10719 (F. 405).

19. *Cleo*, Clio; he uses the same spelling as occurs in the quotation just above.

Pólymýe, Polyhymnia. Proper names often appear in strange forms in our old writers. The parallel passage is in st. 3 of Chaucer's Anelida and Arcite.

> Be fauorable eek, thou *Polymnia*,
> On Parnaso that, with thy sustres glade.

Thesiphone, Tisiphone. Our author was doubtless misled by Chaucer, who invokes Tisiphone in the very first stanza of his Troilus, thus:—

> Thesiphone, thou help me for tendyte
> Thise woful vers, that wepen as I wryte.

Chaucer knew very well that Tisiphone was one of the furies; for he invokes "Megera, Alete, and eek Thesiphonee" in the Proem to his Troilus, book iv. But King James does not seem to have remembered this, and doubtless assumed that Chaucer, in beginning his Troilus, must have invoked a Muse. Or, indeed, he may have been misled by Lydgate; see Schick's note to the Temple of Glass, l. 958. The blunder is not one made by the scribe, as Tytler supposes, but by the author. Hence the critics are wrong in proposing to read *Terpsichore;* and most of all is Chalmers to blame, who coolly substitutes *Terpsichore* in the text itself, without a word of comment, or *any hint as to the MS. reading!* It need not be added that Chalmers's edition is, by a long way, the worst of all.

In nowmer ix, nine in number. Compare Chaucer, Troil. iii. 1809—

> Ye sustren nyne eek, that by Elicone,
> In hil Parnaso listen for tabyde.

In this processe; guide my wayward wits in this undertaking. For *convoye*, cf. Romaunt of the Rose, 2916; and see st. 71.

20. *In vere*, in spring. The poets are very fond of this conventional form of beginning. Compare the beginning of Chaucer's Prologue.

Synthius, Cynthius, the sun; as in Ovid, Fasti, iii. 346.

A morow, in the morning.

Vpward his course; to drive his course upward in the sign of Aries. By *upward* is meant Northward. The path of the sun crosses the equatorial line at the vernal equinox, and then proceeds northward, passing through the sign of Aries first. In Chaucer's time, as shown by his treatise On the Astrolabe, the vernal equinox was on the 12th of March. In 1406, it was on the 11th of March. Consequently, King James is speaking of that day or of some day nearly succeeding it. Compare notes to st. 191.

In ariete, in Aries. We have here the Latin phrase, the prep. *in* being followed by the ablative case. But *Ariete* was also used for the accus. *Arietem*, and hence as a general form for *Aries*. This appears by the following phrase—viz., "out of this *Ariete*," Chaucer, Troil. iv. 1592; and again, id. v. 1190.

21. *Foure greis evin*, four degrees exactly, just four degrees. The reference, in the present case, is to the apparent motion of the sun, at the rate of one degree in four minutes. Our author is therefore speaking of the sun being about sixteen minutes past mid-day. Mr J. T. T. Brown notes that it was then apparent noon; p. 54.

Off lenth and brede, he spread his bright angelic wings in length and breadth.

22. *Noght fer;* not far past the state of Innocence, but nearly about the number of three years (past it). The state of Innocence certainly means the age from birth to *seven* years, which was the period of infancy; the next age being that of childhood, from seven years to fourteen.

> Thus at vij ȝeer age childhood bigynnes
> And folowith folies many-foold;
> Aftirward his childhode blynnes,
> Whanne he is fourtene ȝeer olde.
> *The Mirror of the Period of Man's Life.*

See Hymns to the Virgin, ed. Furnivall, p. 60. See also Ratis Raving, ed. Lumby, p. 57, where the first age ends at three years, and the second at *seven*.

Tytler, without assigning any reason, pitched upon *nine* years as the age here meant, which, added to three, gives *twelve*, and is not intended. By adding three to seven we get *ten;* but as James was born about July 1394, we are thus brought to the year 1404; and a few months more bring us to the beginning of 1405. We have also to consider st. 25 (see notes to that stanza), in which the further space of 18 years is mentioned. If we add this 18 to 1405, we arrive at the right date of the poem, viz. 1423. Mr J. T. T. Brown has succeeded (he thinks) in proving that King James made a mistake of a year; he was really captured in the beginning of 1406. M. Jusserand contests this conclusion; see the Preface.

Were It causit, whether it were caused. The phrase *tak his auenture* occurs in Chaucer, C. T. 1188 (A 1186); cf. his Complaint of Mars, st. 3.

23. *Puruait of*, provided with all that was necessary for us. King Robert, his father, determined to send him to France; but the ship was taken by the English, according to James's own account in st. 24, and the prince was confined as a prisoner in the Tower of London. "In 1407 he was removed to the castle of Nottingham; in 1413 we again find him in his former prison; and during the same year he was conducted to the castle of Windsor" (Irving). But he was back in the Tower again in October of the same year. See J. T. T. Brown, Authorship, &c.; p. 94.

Vp airly by the morowe, up early in the morning; cf. Chaucer, C. T. 16965 (H 16). Chaucer has: *no longer wolde* he *tarie;* id. 12785 (C 851).

The tyme I tald to-forowe, at the time, or date, which I told you before. This alludes to st. 20, where, as has been shown, he alludes to the 11th of March or soon after.

With mony fare wele; with many a farewell and many an exclamation of 'St John be your protection' from companion and friend.

Sanct Iohne to borowe, lit. 'St John for a protection,' or, 'for a protector.' *Borowe* is the dat. case of the sb. *borow*, a pledge, surety; not a verb. But of course the sense is equivalent to 'may St John protect you.' This was a favourite phrase as a farewell wish. Thus in Chaucer, Complaint of Mars, st. 2, we find:—

> Taketh your leue; and, *with seynt John to borow*, &c.

And again, in the Cant. Tales, l. 10909 (F 596):—

> And took him by the hond, *seint John to borwe*.

Irving, in his Hist. of Scot. Poetry, has a note on the phrase, showing that it occurs also in Blind Harry's Wallace, p. 224; Colkelbie's Sow, v. 648; Henryson's Fables, Edinb. 1621, p. 19; and Lindsay's Works, vol. i. p. 242. Also in Gower, C. A. v. 3416.

Off falowe and frende, *i.e.*, from companion and friend.

24. *Weltering*, (while we were) tossing about. Here again we have a present participle used instead of a verb.

Maugre, in spite of our wills. The poet adds—'to speak plainly, whether we would or not'; thus explaining the expression.

Off Inymyis, by enemies—viz., by the English.

Fortune It schupe, fortune provided that it should not be otherwise.

25. *Quhare as*, where that.

The secund sistere, the second of the three sisters (Fates) has taken heed to twine the unfortunate thread of my life. *Lukit* means lit. looked, hence, taken heed, given attention. The second sister, or Fate, was Lachesis, who spun out the thread of life; see Ovid, Trist. v. 10. 45; Spenser, F. Q., iv. 2. 48. Chaucer, in his Troilus, bk. v. st. 1, alludes to the "angry Parcas, sustren three"; and again, in the same, bk. iii. l. 733, exclaims:—

> O fatal sustren, which er any cloth
> Me shapen was, my destenè me sponne.

Twise nyne; read *twiës nine*, twice nine. By adding 18 to 10 [or 11], we find that the poet is now speaking of himself at the age of 28 [or 29]. And again, by adding 18 to 1405, [which he supposed to be] the year of his captivity, we obtain 1423. In stanzas 34, 49, and 65, he expressly mentions the month of May; but this may be poetical.

Till Iupiter, till Jupiter was pleased to direct his mercy (towards me), and to send me comfort, by relaxing my sorrow.

26. *Quhare as*, where that, in my prison; as in st. 25, l. 1.

Quhat haue I gilt, in what have I offended, what sin have I committed? *Gilt* is the pp.

27. *Lakkith*, lack. This is a very curious instance of confusion of grammar; and it is hard to say whether it is due to the scribe, or to the poet's inexact imitation of Southern grammar. The form *lakkis* is equally suitable, in Northern English, for the *first* or for the *third*

person; but *lakkith* in Southern English can only represent the *third* person. Here we have *lakkith* put for *lakkis*, and used with the first personal pronoun. The sense is 'and I lack.' Mr Brown explains *lakkith libertee* by 'liberty is lacking' (p. 64, note). I doubt if this is possible; in st. 84, l. 7, *lakkith* governs a case. Cf. 'Freli to chese there *lak I liberte;* Temple of Glass, 336.

My folk I wold argewe, I would reason with my attendants. The chief of these was his tutor, Henry St Clair, Earl of Orkney; see Irving and Tytler.

28. *Me more comprisit*, included me rather than others. Tytler reads *more me comprisit;* but makes no comment on the fact that the word *me* has to be supplied; for it is not in the MS. Compare the first line of the stanza.

I suffer allone amang the figuris nyne, I alone suffer, among all the nine figures or numbers; or, as Tytler says, "of all the nine numbers, mine is the most unlucky or wretched." But neither he, nor any other editor, has made any attempt to explain the poet's meaning, nor do they make any comment on the two lines following. The clue is to be found in the fact that the poet is comparing himself to a cipher or O, which, though not strictly one of the *nine* Arabic numerals, is used conjointly with them. The peculiarity of the cipher is that it is of no use or value when standing *by itself*, but it has need of some one of the other figures before it can be rendered significant. When this idea is once caught, the passage is transparently clear. "I suffer when alone, being like a cipher amongst the other nine figures; I am like a wretched creature that can do no good to another (being intrinsically insignificant); and yet, on the other hand, I have need of every person's (*i.e.*, figure's) help to support me and make me of value." The phrase "like a cipher in augrim," *i.e.*, like a cipher in arithmetic, seems to have been a proverbial expression for a worthless person. It is introduced, with a keenly satirical effect, in Richard the Redeles, iv. 53, where the author compares certain members of Parliament to a "siphre in awgrym, that noteth a place, and no-thing availith," *i.e.*, a cipher in arithmetic, which merely fills up a place, but is of no intrinsic value. So also in Crowley's 'Select Works,' ed. J. M. Cowper, p. 73:—

> And at the last thou shalt be founde
> To occupye a place only
> As do in A[u]g[r]ime ziphres rounde; &c.

Chaucer speaks of the "figures ten"; Book of the Duchess, l. 437.

29. *For quhich*, on which account, in order to seek for comfort as a remedy for my distress.

By the come I, by thee I came. *Thee* refers to *exercise* or habit; and *come* is the past tense, as in st. 158.

30. The description here given is a palpable imitation of Chaucer's

Knightes Tale, where it is recorded how Palamon and Arcite, being in prison, first saw Emelie walking in the garden. The first line of the stanza is borrowed exactly, with the mere change of *his* to *my*, from Chaucer, Troil. bk. i. 547, where it is spoken of Troilus.

31. Compare Chaucer, C. T. 1058 :—

> The grete tour, that was so thikke and strong . . .
> Was euen Ioinant to the gardin-wal,
> Ther as this Emelye hadde hir pleyinge.

But the poet had also here some remembrance of Chaucer's Assembly of Foules, where there is a description of "a garden . . . ful of blosmy bowes," with "trees clad with leues," &c. This is made certain by the closer imitation of the same passage in stanzas 152, 153. Several hints are taken also from the description of the garden in the Romaunt of the Rose, l. 1349, and the following lines.

Herbere, a place for growing shrubs and trees ; from O. F. *herbere*, Lat. *herbarium*. By the description here given, we find that the garden contained alleys, was railed round, and was set round with trees and hawthorn hedges, whilst in each of the four corners there was a *herbere*, or bed containing trees. In the next stanza we are told that each of the four beds contained juniper trees, so closely placed to one another that, to a person who only saw the garden from a distance, the trees seemed almost to fill up the beds. Observe also the use of *lyf* for 'person' both in st. 31 and st. 32. Chaucer mentions *An herber grene;* Troil. ii. 1705. See my long note on this stanza in my Chaucer Canon, p. 87.

33. Here again we see some imitation of Chaucer's Assembly of Foules, l. 190 :—

> On euery bough the briddes herde I singe.

But it is of more importance to compare the Romaunt of the Rose, ll. 654-7, and other passages ; especially ll. 1349-51, 1391-1400, 713-20, 618-20, &c.

Stanzas 33 and 34 appear to be founded upon the stanzas last but three and last but two of the Assembly of Foules, which contain such lines as these :—

> But first were chosen foules for to singe . . .
> To do Nature honour and plesaunce ;
> The note, I trowe, maked was in Fraunce,
> The wordes were swich as ye may heer fynde
> The nexte vers, as I now haue in mynde :
> *Qui bien ayme a tard oublye.*
> 'Now welcom somer, with thy sonne softe
> That hast this wintres weders ouershake :
> Seint Valentin, that art ful high on-lofte,
> Thus singen smale foules for thy sake—— . . .
> Wel haue they cause for to gladen ofte,
> Sith ech of hem recouered hath his make' ; &c.

Rong of, rung entirely with their song. Hence we must read *of* for *on* before *the copill*, and explain it by—'and with the couple (*i.e.*, verse or stanza) next following, containing their sweet harmony; and behold, here is the text of it.'

34. *Worschippe*, a trisyllabic form. Probably the poet used Chaucer's usual form *worschippeth*; the termination *-eth* being that of the imperative plural in the Southern dialect.

The kalendis, the calends are begun. The birds are here described as welcoming the calends or first days of bliss. So also, in st. 177, the author speaks of the *kalendis of confort*. This expression is imitated from Chaucer, who speaks of the *kalendes of hope*, Troil. ii. 7, and of the *kalendes of chaunge*, id. v. 1634. In the first line, lovers are exhorted to pay respect to May, with reference to the usual poetical invocation of the springtime of love; and it is even possible that *kalendis* may be meant in the literal sense, with reference to the *first* of that month, and the rejoicings commonly connected with it. May is mentioned again in stanzas 49 and 65.

Hevynnis wonne, won your heavens, *i.e.*, your states of bliss. It is synonymous with *makis wonne*, won their mates, in the next stanza.

Thank lufe, thank Love, who is pleased to call you to his mercy.

36. *Lyf*, mode of life; not 'person,' as elsewhere (st. 12 and st. 28).

With l. 5 cf. Troil. i. 810:—

> What! many a man hath love ful dere y-bought.

37. *Eft*, again. The idea is more or less copied from Chaucer, C. T. 1171 (A 1169), &c.:—

> A man most nedes loue, maugree his heed.

Compare also C. T. 1788 (A 1786), and 'the Song of Troilus,' in Chaucer, Troil. bk. i. 400.

38. Cf. Who hath thee *doon offence?* Ch. C. T. 1085 (A 1083).

40. Imitated from Chaucer, C. T. 1079 (A 1077):—

> He caste his eye vpon Emilia;

Also from l. 1063 (A 1061):—

> Ther as this Emelye hadde hir pleying;

And from ll. 1037-9 (A 1035-7):—

> That Emelye, that fairer was to sene
> Than is the lilie vpon his stalke grene,
> And fressher than the May with floures newe.

And further, compare ll. 1080, 1081 (A 1078-9):—

> And therwithal he bleynte, and cryde 'a!
> As though he stongen were vnto the herte.

Pleyne is for *pleyn*, *i.e.*, play, amuse herself. It is Chaucer's very word, and Tytler must be wrong in supposing it to mean 'complain' in this passage; though of course it often bears that meaning. In Chaucer's Troil. ii. 812, it is said of Cressid:—

> She rist her up, and went hir *for to pleye;*

And, five lines below, *To pleyen.*

41. *For-quhy*, because, since. It is not interrogative.

Of free wyll, of my own free will; for there was no token (or sign) of menace (or threatening) in her sweet face.

42. The last two lines are due to Chaucer, C. T. 1103 (A 1101):—

> I noot wher [*know not whether*] she be womman or goddesse.

And again, in Chaucer, Troil. i. 425:—

> But whether goddesse or womman, ywis,
> She be, I noot [*know not*].

43. *Nature the goddesse.* Chaucer, in his Assembly of Foules, introduces Nature as a goddesse, and assigns her a garden; l. 302:—

> And in a launde, vpon an hille of floures,
> Was set this noble goddesse Nature.

Minister. This is obviously the word meant, though written 'mīster' in the MS. A trisyllabic word is required. Tytler wrongly prints *mester*, but suggests 'administer' as the sense of it.

E. Thomson (p. xiii) notes another instance where the word *minister* is written as 'mīster' in a MS.—viz., in the Acts of James I. 1432, c. 4, where we find: 'Jugis sal mīster the law.'

44. *I may It noght astert*, I cannot escape it. Cf. Chaucer, C. T. 1595 (A 1593).

That dooth me sike, that causes me to sigh. Tytler did not understand this, though the construction is common enough. Cf. *dooth me think*, makes me think, st. 12; *doith my wittis pall*, makes my wits be languid, st. 18; *do me payne*, cause me pain (where *me* is in the dative case), in the line above; *to do smert*, to cause to smart, two lines below; &c.

Quhy lest, why did it please God to make you such as to cause a poor prisoner thus to suffer? One, namely, who entirely loves you, and knows only of wo.

45. *Vnknawin*, it being unknown to me. Such is the literal sense, *unknawin* being a past participle; but the present participle *unknawing* is far simpler.

I-fallyng, on the other hand, probably stands for *I*, followed by *fallen*. On the confusion between the suffixes *-ing* and *-en* in pieces written by Scottish writers in imitation of Southern English, see my Preface to Lancelot of the Laik, printed for the Early English Text Society; and see notes to st. 164. For *Into* read *was in.*

Lufis dance, the dance of love; as in Troil. ii. 1106. A similar use of *dance* occurs in Chaucer, C. T. 478 (A 476); it is said of the Wife of Bath that she knew "the olde dance" of the art of love. It occurs again in C. T. 12013 (C 79), and in Troil. iii. 695. Tyrwhitt explains it by 'game,' and remarks that the French have the same phrase, citing from Cotgrave (s. v. *Danse*) the expression, 'Elle sçait assez de la vieille danse'; the translation of which is to be found in l. 4300 of the Romaunt of the Rose—'For she knew all the olde daunce.' See also st. 185, l. 2. Note also *the amorouse daunce*, Troil. iv. 1431; *daunces of love*, Rom. Rose, 508.

46. This description of the lady Joan should be compared with the description of Creseide in Chaucer's Troilus, v. 806-826; and see the Temple of Glass, 271, 301, &c.

Toward; I can only assign meaning to this passage by supposing that *toward* here means 'in front.' If this be not a legitimate use of the word, there must be something wrong in the text. We can hardly take it to mean 'regarding'; and even if we do, this line will not suit the next.

In fret-wise couchit was, was trimmed or set with a fretwork of pearls. *Couch*, F. *coucher*, is the Lat. *collocare*, and is here used with the sense of arranging or setting in order; hence, of trimming. The expression is copied from Chaucer, C. T. 2163 (A 2161):—

> *Couched* with perles, whyte, and rounde, and grete.

And again:—

> A *fret* of gold she hadde next her heer; Legend of Good Women, 215.

As to the sapphires and emeralds, see Romaunt of the Rose, 1117-8. A rose-red variety of the spinel ruby was called *balais* or *balai* in old French; see N.E.D. The form *balai* occurs in Le Roman de la Rose, ed. Méon, l. 20125.

Off plumys. Compare Chaucer, C. T. 1055 (A 1053):—

> She gadereth floures, party whyte and rede,
> To make a sotel gerland for her hede.

47. *Fúl* is emphatic; the first syllable of the line is wanting. *Amorettis*, love-knots, according to Jamieson. The word is borrowed from Le Roman de la Rose, where it occurs twice. The English version of the Romaunt also employs the word, ll. 892 and 4755:—

> For nought y-clad in silk was he,
> But al in floures and flourettes,
> I-peinted al with *amorettes*,
> And with losenges and scochouns
> With briddes, libardes, and lyouns.

And again :—

> For also wel wol loue be set
> Under ragges as riche rochet ;
> And eek as wel be *amorettes*
> In mourning blake, as bright burnettes.

In the latter passage Tyrwhitt explains *amorette* by 'an amorous woman,' which seems quite right ; Cotgrave quotes the very lines of *le Roman de la Rose* (4437, &c.) which are here cited. But it is obvious that the same explanation will not apply to the former passage, which Tyrwhitt omitted to note or observe ; whilst at the same time, this other passage is the very one of which King James was thinking. Cotgrave also assigns to the word the sense of 'love-trick' ; but it is clearly here used in the sense of 'love-device' or 'love-ornament.' What was really the *exact shape* of the *amorette*, it would now be hard to say ; it can hardly have been precisely a knot or love-knot, as that would be an awkward shape, I fancy, for a spangle. It is perhaps worth adding that, according to Sigart, the Walloon word *amourette* is still used to mean penny-cress, the English name of which is due to 'the resemblance which its seed-vessels in size and shape bear to silver pennies' ; Johns, Flowers of the Field, 4th ed. p. 40. Perhaps it is meant, accordingly, that the spangles were thin and circular, which is their usual shape.

The N.E.D. (s. v. *Amoret*) explains *amorettis* in the present passage by 'love-knots' ; but also notes that *amouret* occurs in the sense of 'love grass' or 'quaking grass,' *Briza media*.

Floure-Ionettis, flowers of the great St John's wort ; see the Glossary. The great St John's wort actually has, as it were, a tuft of stamens in the centre of the flower, which may most aptly be compared to a golden plume ; or, conversely, a golden plume may be compared to the tuft. This leaves no doubt as to the flower intended. Tytler supposes that the king "may have dubbed some flower with the name *janetta*, in honour of his mistress, the lady Jane." But the name *jaunette* is a real one, though it is quite possible that it was chosen with a punning reference to *Joan*, which better represents the name of the lady, for it is spelt *Johanne* in the Chronicle of London quoted by Irving.

Round crokettis. These two words are inserted by me, merely to fill up the line ; it is obvious that the MS. is wrong in repeating *floure-Ionettis* from the line above. It is very difficult to find words that rime ; we have only the choice of *flourettis* (see the quotation from the Romaunt of the Rose just above), or *violettis*, or *chapelettis*, or *crokettis*—unless there be some other word which has escaped me. The poet would hardly compare plumes to flowerets (little flowers) or to violets, just after comparing them to another flower ; but the comparison to *crockets* is just conceivable, though not

perhaps highly appropriate. A crocket was a curl or roll of hair (N.E.D.), and occurs in Gower, Conf. Amantis, v. 7065. Sir F. Madden, in his remarks on Havelok the Dane, shews that *Athelstan with the golden crocket* is the name of a lost romance; see Havelok, ed. Skeat, p. vi, note 1. Indeed, the word still survives as a term of architecture. Still, if any critic can make a better guess, by all means let him do so. (*Aigulet*, *annulet*, *coronet* are words of later date.)

48. Compare the Romaunt of the Rose, 1081-4, 1119-25; Assemblee of Ladies, 533-4; Court of Love, 813-4.

Herte is properly a dissyllable in Chaucer.

Now gif, now God knows if there was a good partner (for me to choose). The line just expresses that which we could now only express by the vulgar phrase, that she was indeed 'an eligible party.' But if it be questionable English, it is excellent French. Cotgrave explains *parti* by 'a match, bargaine, . . . and hence a husband or wife'; &c.

49. See Chaucer, C. T. 1036 (A 1034), where he describes Emily as going out to walk 'ones, in a morwe of May.'

To suich delyte, to such (an extent of) delight, so delightful. Perhaps *and* would be better than *to* here.

50. These lines are a reminiscence of Chaucer, C. T. 4582 (B 162):—

> In hir is heigh beautè, withoute pryde,
> Youthe, withoute grenehed or folye;
> To alle hir werkes vertu is hir gyde; &c.

This is his description of Constance.

In euery poynt, moderation so guided her in every respect. *That nature;* cf. Romaunt of the Rose, 3207-8; C. T., C 9.

51. Cf. Chaucer, C. T. 1161 (A 1159):—

> And myn is loue, as to a *creature*.

Thir versis sevin, these seven verses—*i.e.*, this stanza. See the stanza next following.

52. *Of goddis stellifyit*, among the gods (who were) made stars. Chaucer talks of Jupiter 'stellifying' Alcestis; Legend of Good Women, 525. See also the House of Fame, bk. ii. l. 78. And compare: 'With Iubiter to bein Istellified,' Temple of Glass, 136.

In suich a wise, in such a manner; I have inserted *a* for the metre.

53. *Vnto;* the line would run better if we read *to*. Cf. I pleie with hire litel hound, Gower, C. A. iv. 1189. *Bellis*, bells fastened to the dog's collar.

A! wele were him, Ah! well would it be for him.

55. *Proigne*, Progne. Cf. Chaucer, Troil. ii. 64:—

> The swalwe Proigne, with a sorowful lay
> Whan morwe com, gan make hir weymenting
> Why she forshapen was.

See the whole story related at length in Chaucer's Legend of Philomene, which is the seventh story in his Legend of Good Women, and is taken from the sixth book of Ovid's Metamorphoses. It also occurs in Gower, C. A. v. 5551. Tereus married Progne; and, after ravishing her sister Philomela, whose tongue he cut out, he assured Progne that Philomela was dead. This tragedy was occasioned by Philomela's desire to see her sister; hence our poet exclaims: 'And eke I pray, for the sake of all the great pains that thou didst once suffer owing to thy love for thy dear sister Progne, at the time when thy breasts were wetted with the tears of thy bright eyes, (that were) all run over (or besmeared) with blood; so that it was a pity to hear,' &c. Progne was turned into a swallow, and Philomela into a nightingale, as is here said. This James may have borrowed from Gower, Conf. Amantis, v. 5692, transferring it from Progne to Philomela:—

> So what with blode, and what with teres
> Out of hir yhe and of hir mouth,
> He made hir faire face uncouth.

56. *The treson*, the treacherous deed; as in Ch. C. T. 2003, (A 2001).

Kythit, shewn. He shewed his treason by falsely asserting Philomela's death. We need not take *kythit* in its literal sense of 'made known,' as this is less suitable.

In the twenty deuil way, lit. in the way of twenty devils. This was an expression of impatience, meaning little more than 'by all possible means.' Chaucer uses it in the form *a twenty deuil wey*, where *a* stands for *an*, *i.e.*, on or in. Examples occur in Cant. Tales, 3713, 4255, and 16250; we also find *a deuil wey*, ll. 3136, 7824. Tytler was so puzzled by this common expression that he supposed *deuil* to represent the F. *deuil*, sorrow! We may remark that it would improve the metre to substitute *a* (as in Chaucer) for *in the*.

57. *Hastow no lest*, hast thou no desire?

Say ones to me 'pepe,' say but once to me 'peep!' *Peep* is an imitative word, allied to *pipe*, to express the chirping of a bird.

59. *Quhat wostow than?* What wouldst thou then? *Wostow* occurs as an abbreviation of *woldest thou*. For examples, see Zupitra's note to Guy of Warwick, l. 4657.

Wyn gree, win the victory. Tytler calls this 'a Scottish phrase,' but we find *the gree* for the victory, or the prize, in Chaucer, C. T. 2735 (A 2733); and the phrase, 'The *gree* yit hath he geten' occurs in P. Plowman, B. xviii. 98.

60. *Cast*, *i.e.*, throw (a stone).

Hald my pes, hold my peace. Tytler substitutes *my* for *me* in the text, without any hint that the MS. reading is *me*.

Do the leuis, make the leaves shake.

61. For *he* in l. 1, it would be better to read *sche*. Here again

Tytler inserts *sche* in the text, without any hint that the MS. has *he*. But then he never saw the MS. himself. Compare l. 2 of the next stanza.

Boundin all to fest, bound all to fast, *i.e.*, completely taken captive. Tytler prints *bound in*, and then explains it by 'so were all my wits (or senses) feasted'; thus ignoring *boundin* (or *bound in*) altogether.

Boundin cannot mean bounding or springing, because that verb is no older than 1592.

62. 'I there made a ditty, addressed to her who was my heart's queen, (adapted) to the notes of the nightingale, which she (the bird) sang.' *Philomene* is from the Low Lat. *philomena*, a substitution for the Lat. *philomela*. For this form, see A. Neckam, De Naturis Rerum, ed. Wright, pp. 102, 390; and see Chaucer's Legend of *Philomene*, where this spelling occurs repeatedly.

63. *Is ȝit vncouth*, is as yet unknown. Tytler has no stop at the end of l. 4, and Thomson proposes to consider *throu-folow* as one word, which I do not think is admissible, and, after all, gives no sense. The sense of this difficult stanza (unintelligible with the old punctuation) I take to be as follows: "When will your mercy take pity upon your lover, whose service is as yet unknown to you? Since, when you depart, there is then nothing else (for me). But, O heart, where that the body cannot (go) through, do thou (at least) follow thy heaven (*i.e.*, thy lady's person)! Who (my heart!) ought to be glad except thou, who hast undertaken to follow such a guide? Even were it through hell, refuse thou not the way." The first three lines form his prayer. The last four form a soliloquy.

To *forsake* is to refuse, shrink from.

64. *With a voce*, all with one voice; *a* is emphatic. So also three lines below, *a soyte* means one suit, one livery, one dress.

65. Here again we have an invocation to May, which is here mentioned for the third time; cf. notes to st. 34 and to st. 49.

With lines 1 and 2 cf. the Temple of Glass, 255-6:—

> And so as Mai hath the souereinte
> Of euere moneth, &c.

Bridis, brides, spouses. There is some difficulty here, as we should rather have expected the reading *briddis*, *i.e.*, birds; but this is forbidden by the rime. We must clearly take *bydis* to mean 'bides' or 'abides,' and so cannot read *byddis*, *i.e.*, bids. Still May may be considered as the season of love, and so 'merciful to brides' as well as to birds. Compare the Cant. Tales, ll. 1502, 1503 (A 1500-1):—

> And for to doon his observance to *May*,
> Remembering *on the point of his desyr.*

Observe also ll. 1512, 1513 (A 1510-1) :—

> May, with alle thy floures and thy grene,
> Welcome be thou, faire fresche May !

May is the name of the *bride herself* in Chaucer's Marchauntes Tale, to which James explicitly refers in st. 110. And we may compare Milton's Song on May Morning :—

> Hail bounteous May, that dost inspire
> Mirth, and youth, and warm desire.

66. *Facture*, feature, aspect. The MS. plainly has *facture*, both here and in st. 50 ; Tytler should not have altered it to *faiture*. Cf. O. F. *facture*, 'the facture, workmanship, framing, or making of a thing' ; Cotgrave. The mod. E. *feature* represents the Lat. *factura*, just as the O. F. *facture* does.

67. *A lytill thrawe*, a little while.

68. For *quhare-to* I propose to read *quhare-vnto*, as it improves the metre, and is somewhat better for the sense.

Of peyne ; of pain ? surely not ; and yet, God knows, it *is* so ; for they (such pains) cannot more strongly torment any one. Here *ȝa* means *yea*, *i.e.*, yet it is so. *Thay* agrees with a plural *peynes*, not expressed, but implied in the preceding singular *peyne*.

Compare Romaunt of the Rose, 2725-7 :—

> I merveyle me wonder faste,
> How any man may live or laste
> In such peyne and such brenning.

69. *Thrist*, thirst ; misprinted *thirst* by Tytler. The form is common.

Bot venus, unless Venus, of her grace, will provide a remedy, or cause my spirit to pass hence, *i.e.*, cause me to die. He means, I must attain my desire, or die. Tytler explains it quite amiss by 'bring peace to, or calm my spirit.' But the old spelling of 'peace' is not *pace*, but *pees*. Cf. Chaucer, Cant. Tales, 8968 (E 1092) :—

> No force of deeth, ne whan my spirit pace.

Again, in l. 10808 (F 494) :—

> Myn harm I wol confessen, er I pace,

i.e., ere I die.

And again, in Troil. iv. 951 :—

> To *doon* him sone out of this world *to pace*.

70. *Ay but-les*, for ever boot-less, for ever without success. Chaucer alludes to Tantalus ; Troil. iii. 593.

Euer ylike, ever in the same way, always unchangingly.

By my-self, with reference to myself, as in st. 16.

71. With line 1 cf. Romaunt of the Rose, 2424 :—

> And I abyde al sole in wo.

God mote hir conuoye, may God accompany her on her way.

72. *This is to say*, this is as much as to say, the night approached. This humorous touch is precisely copied from Chaucer, C. T. 11329 (F 1017) :—

> For th'orisont hath reft the sonne his light;
> This is as muche to seye, as it was night.

Chaucer has a similar touch of humour in his Troil. ii. 904 :—

> The dayes honour, and the heuenes ye,
> The nightes fo—al this clepe I the sonne.

Esperus, Hesperus, the evening-star. Lydgate applies the term *Esperus* to the planet Venus; Complaint of the Black Knight, l. 612; Temple of Glass, 1348. But, by the epithet *his*, it would seem to be here applied to the planet Jupiter. Both planets have been called the 'evening-star.' Chaucer has the expression *as still as stoon;* C. T. 7997 (E 121).

73. *For-wepit and for-pleynit*, tired out with weeping and complaining; see note to st. 11.

Ourset so, sorrow had so overset (or overwhelmed) both my heart and mind. For *overset*, we now say *upset*.

Lent, leaned. Tytler alters it to *lenit*, unnecessarily and without authority. *Lened*, leant, occurs in P. Plowman, B. viii. 65; of which *lent* is a shorter form. And see st. 74, l. 2; st. 191, l. 2.

Suoun, in a swoon. But it is really quite right; for *swoon* was orig. a pp., A.S. *swōgen*. See *swoon* in my Etym. Dictionary.

Met, dreamt. *Deuise ȝou*, tell you.

74. *Of my sicht*, the power of my sight became wholly blind. Or we might take *Iblent* actively, the nom. *it* being understood; 'the light wholly blinded the power of my sight.' The former seems to be here intended; Chaucer has *blente*, blinded, in Troil. v. 1195.

75. *Nas nothing*, there was not anything against me, *i.e.*, to oppose my way. *Nas* is commonly used for *ne was*, was not. Tytler prints *was*, against the MS. reading.

Clippit, embraced. Compare the account in Chaucer's House of Fame, bk. i., where the poet describes his being carried through the air by an eagle.

76. *Spere*, sphere. The ancients supposed there were nine spheres, or as Chaucer calls them *nine speris;* Assembly of Foules, l. 59. See Plate V. fig. 10, in my edition of Chaucer's Astrolabie (Works, iii. lxxx.). They also supposed that the earth, the centre of all things, was surrounded by air, outside of which was a sphere (or shell) of water, and again a sphere of fire. Hence the poet ascends, successively, through air, water, and fire, till he comes

to *Signifer*, or the 'sign-bearing' zodiac containing the twelve signs. Finally, he arrives in the planet Venus. In the sixth line, I have supplied *quhar* (where) as being no less requisite for the sense than the metre. Chaucer has the word *Signifer;* Troil. v. 1020. A long description of the elements, spheres, and signs is given by Gower; Conf. Amantis, bk. vii.

77. *Quhen as*, when that; a common phrase. I have supplied *as*, for the metre. Cf. *there as*, where that, in st. 86.

As quho sais, lit. as who says; as if one should say.

At a thoght, at a thought, as quickly as one can think.

Grete repaire, a great resort, *i.e.*, a great concourse. Tytler observes that he takes the expressions *as quho sais at a thoght* and *of peple grete repaire* to be both Scottish. I do not see any reason for this. Chaucer has the following, in Troil. iii. 267:—

> For wel thou wost, the name as yet of here
> Among the peple, *as who saith*, halwed is.

And again, in the Book of the Duchess, l. 559:—

> *As who saith*, nay, that wol not be.

And again, in his tr. of Boethius, bk. iii. pr. 4. 69 (ed. Morris, l. 2046); '*as who seith*, none.'

Chaucer also uses *repair* in the very sense of great resort, or concourse of people; C. T. 6806 (D 1224).

78. *Endit had*, had ended. The word *had*, here supplied, greatly improves both the sense and metre. *Endit had* occurs elsewhere, just above—viz., in st. 72, l. 2.

The continuous increase in the number of lovers is curious. Compare the following:—

> And forthermore in the tempil were
> Ful *mani a thousand* of lovers, here and there.
> —Temple of Glass, 143.

> In lovis service, *mony a mylioun.*
> —Kingis Quair, 78.

> Yet eft again, *a thousand milion.*
> —Court of Love, 589.

Chancis, adventures, histories.

Diuerse bukis, various books. Tytler supposes that the poet had 'the celebrated *Tablature of Cebes* in his view, although his groupes of figures are different.' It is much more likely that he was thinking of the stories in Ovid, and of Chaucer's allusion to them in the Man of Law's Prologue, which see. Compare also Chaucer's Legend of Good Women, and the description of lovers in Gower, Conf. Amantis, bk. viii. 2500 (ed. Pauli, iii. 359). Also, the Temple of Glass, 55-110, which mentions Dido, Medea, Penelope, Alcestis, &c.

79. *Martris and confessouris*, martyrs and confessors for love, just

as the saints were such for Christ. This is quite in the medieval tone. Chaucer actually calls the Legend of Good Women his 'seintes legende of Cupide'; C. T. 4481 (B 61).

His make in his hand, *i.e.*, holding his mate by the hand.

Solempnit, rendered solemn. The MS. has *solempt*, an impossible form, and too short by a syllable. Or we may read *solempne*, if we keep its trisyllabic form, as in Chaucer, C. T. 10425 (F 111):—

My ligë lord, on this solempnë day.

After as lufe, according as Love is pleased to advance them.

80. *Off gude folkis*, some good folks. *That faire In lufe befill*, to whom it happened favourably in love. *That* is really a dat. plural here.

By thame one, by themselves; a common idiom. Tytler actually seems to have taken *one* to mean an individual; for he explains it by 'Prudence with his hoary head,' evolving *Prudence* out of his own consciousness, as being a likely person to have a hoary head. But *hedis* is plural, and not even Prudence has more heads than one, as E. Thomson pertinently remarks. See st. 83, l. 4.

I subjoin a list of the various groups of lovers whom the poet mentions:—

1. Lovers with hoary heads; near them stood Good-will (st. 80).
2. Next them were young lovers, amongst whom was Courage (st. 80).
3. A group in wide capes, with hoods hanging over their eyes; amongst them stood Repentance (81). Cf. *in wide copis*, Temple of Glass, 204; *in copes wyde*, Court of Love, 1116.
4. Behind a traverse or thin screen stood 'a world of folk,' with discontented looks, holding in their hands *bills* or petitions containing their complaints (82).

In the stanzas next following, further explanatory remarks are made concerning these groups; hence we learn that the *first* group included the true lovers, constant even in their old age, and all who were true to Venus, both warriors and poets (83-85). The *second* group included the lovers who died young, from various causes (86, 87). The *third*, 'men of religion,' who hid their conduct from the world, but served Love in secret (88, 89). The *fourth* group consisted of the young folks who were not permitted to pursue their love, but were shut up by their friends in a cloister (90); or else they were married to those whom they could not love (91, 92); or died very shortly after being married happily (93). Schick points out that stanzas 82-93 cover the same ground as ll. 143-246 of Lydgate's Temple of Glass. The resemblances are numerous.

82. *Trevesse*, a traverse, or transparent curtain; better spelt *trauerse* in st. 90, where it is called 'a traverse of delight,' *i.e.*, delightful to look upon. The third line of the stanza is imper-

fect; we seem to require either the form *behyndë* or the form *y-standing*.

84. *Of lufis craft the cure;* this is put in apposition with *exercise*, so that it means 'the exercise which is the cure of the craft of love,' *i.e.*, love-play or dalliance.

85. *Faucht*, who fought; the relative being omitted.

Mynd, memory, remembrance. Ovid's poems were probably better known in the middle ages than those of any other writer. Homer is not often mentioned, because the tale of Troy was learnt from Guido de Colonna's version. Still Chaucer's House of Fame contained

> the grete Omeer,
> And with him Dares and Titus
> Before, and eek he, Lollius,
> And Guido eek de Columpnis; ll. 1466-9.

86. *Wanting*, lacking; not because they wanted or desired their mates, but because they could not get them. See Temple of Glass, 242.

87. *All day*, continually; see Chaucer, C. T. 1526 (A 1524); and cf. Temple of Glass, 243-6.

Surmounting, aspiring above their rank.

88. Compare stanzas 88-90 with the Temple of Glass, ll. 196-208; especially 'in wide copis,' l. 204; and l. 208: 'That on hir frendis al the wite they leide,' as in st. 90, l. 4.

89. *Halfdel cowardy*, in a half measure, cowardice. The MS. has merely *half*, but *halfdel* is the right phrase, and though composed of *half* and *del* (deal, part), is often written as one word.

90. *Take*, taken. *Nothing thay to wyte*, they (being) in no respect to blame. See note to st. 88.

Recounsilit, reconciled, *i.e.*, to their mates or lovers; restored to them.

On thame to pleyne, to complain against them.

91. *For he*, because he. For *gruch*, Sibbald actually substitutes the unmeaning word *bruckt*. *For quhich*, on which account. Compare stanzas 91-2 with the Temple of Glass, 209-14.

92. *Coplit*, coupled with others that could not agree (with them).

Departing, separating those that would never have disagreed.

Fro thair chose dryve, driven from their choice. "The speech of the voice (st. 83, l. 2) ends with *discord* (l. 4)."—A. Lawson.

93. By reading *Sche* for *So* (in the MS.) in the fifth line, the sense of the stanza is at once obvious; with the old reading, it is nonsense. Perhaps the original had *Sho*, not an unusual form of *she*. Compare the Temple of Glass, l. 151.

94. *Chiere*, chair. But it is ill spelt; it should rather be *chaiere*, or *cheiere;* Godefroy notes *chiere* as an occasional form. Tytler well remarks that it is worth while to compare this description of the winged Cupid with Milton's splendid description of Raphael in

the Paradise Lost, bk. v. 277. King James may have been thinking of Chaucer, C. T. 1965 (A 1963):—

> Beforn hir stood hir sone Cupido,
> Upon his shuldres winges hadde he two;
> And blind he was, as it is ofte sene;
> A bowe he bar, and arwes brighte and kene.

And we may also observe the description in Chaucer's Legend of Good Women, l. 234:—

> And in his hande, me thoughte, I saw him holde
> Two fyry dartes, as the gledes rede,
> And aungellyke his winges saugh I sprede;
> And, al be that men seyn that blind is he; &c.

Thre arowis; three arrows, of diverse metals—viz., one of gold, one of silver, and one of steel. I do not know whence King James derived these *three* arrows of Cupid. In the description just quoted, he has but *two* darts. In the Romaunt of the Rose, Love has *ten* arrows, which are particularly described; five of them being golden, while the rest were black. This is from Ovid, Met. i. 468-471. Cf. Gower, C. A. iii. 1701-5. But the most likely source is Chaucer's Assembly of Foules, 211-217, where Cupid is said to have some arrows (the number of them not being mentioned), the heads of which his daughter tempers in a well, so

> as they shulde serve
> Som for to slee, and som to wounde and kerve.

Here we have the notion of the different effects produced by different arrows. Cf. 'an arrow of gold'; Temple of Glass, 112, 445.

95. *A chaplet.* In the Romaunt of the Rose, l. 907, Love is described as having a chaplet of red roses on his head.

96. *Depeyntit with sighis*, painted or ornamented with sighs. Imitated from Chaucer, C. T. 1920 (A 1918):—

> First in the temple of Venus maystow see
> *Wrought* on the wal, ful pitous to biholde,
> The broken slepes, and the *sykes* colde.

Fond I venus, I found Venus. Imitated from Chaucer, Assembly of Foules, 260-273:—

> And in a privee corner, in disporte
> Fond I Venus, and hir porter Richesse . . .
> And on a bed of golde she lay to reste; &c.

97. *Fair-calling.* In the Assembly of Foules, the porter of Venus is named *Richesse*, Riches; in the Knightes Tale, he is named Idleness. The name of Fair-calling may have been suggested by the name *Belacoil*, *i.e.*, Fair-greeting, in the Romaunt of the Rose, 2984.

The idea of making *Secretee*, *i.e.*, Secrecy, the *chamberere*, or handmaiden, of Love, is taken from Gower, C. A. iii. 825-7 ; which see. For *chamberere*, see Chaucer, C. T., D 300; Rom. of the Rose, 4935.

in l. 5 of this stanza, the word *that* should rather be omitted, that the line may run smoothly ; it can easily be understood.

98. *Salute*, saluted ; the past tense.

99. *By vertew pure*, by the pure virtue (or might) of your powerful aspects. *Virtue* often means power or effect, as in l. 4 of Chaucer's Prologue ; cf. 'By influence of your bemys clere' ; Temple of Glass, 718 ; and see Court of Love, 849. In l. 6, *pure* means 'poor.' The poet alludes to the supposed power of the planet Venus in astrology.

100. *Of carefull hertes cure*, the cure of anxious hearts ; and, amid the huge fell rolling waves of love's rage, (art the) blissful and sure haven. Tytler says—'the huge rolling waves of Love's fell rage' ; which makes *fell* agree with the wrong substantive. Still, he rightly saw that *fell* is here an adjective.

Anker and keye, anchor and guide (see below). Tytler misprints *treue* for *keye*, though it is plainly written, and strangely explains it by 'true anchor.' He does not pay much heed to grammatical construction. For *keye*, Sibbald strangely substitutes the meaningless word *trige!* As to the meaning of *keye*, we have the choice of *key* or *quay*. The latter would be quite in keeping, since James calls Venus *a haven* in the preceding line ; but we know that the sense is *key*, *i.e.*, helm or guide, for the following reason—viz., that Chaucer misled him. In Chaucer's tr. of Boethius, bk. iii. pr. 12. 55 (l. 2926, ed. Morris), where the original has *clauus et gubernaculum* (*i.e.*, rudder and helm), we actually find the rendering 'a *keye* and a stiere' ; where it is obvious that our great poet was thinking of *clavis*, a key. We also learn by this that King James had read Chaucer's translation as well as the original, but had not detected this particular error.

Man, servant ; the usual term. So again in st. 187. So Troilus says of Creseide, in Chaucer's Troil. i. 427 :—

> But as *hir man* I wol ay liue and sterue.

Cf. E. *homage*, as derived from F. *homme*.

102. *Do me steruen*, cause me to die, kill me instantly.

103. With l. 1 cf. 'That with the stremes of thi plesaunt hete,' Temple of Glass, 702. *Law*, low down, below me.

104. *Efter grace*, *i.e.*, to obtain grace. In l. 4, Tytler prints *She kest*, which alone will make sense ; but he does not notice that the MS. really has the reading *Me kest*. Cf. Temple of Glass, 848-861.

106. *Paciently* is here to be pronounced with *four* syllables ; the line will then scan. *Pacience* is *three* syllables in st. 125, l. 2.

The line is taken almost directly from Chaucer's Complaint of Mars, l. 21 :

And patiently takth your auenture.

This will my son, this my son desires.

He can the stroke, he knows (how to deal) the stroke.

Humily, humbly. Quite a correct form ; Tytler actually prints *truely*, which is not at all like it.

For *present* in l. 6, Tytler prints *pent*, which makes no sense, and loses a syllable. The transcriber did not understand the mark of abbreviation, as E. Thomson rightly observes.

I wil the schewe the more, I will shew thee the more.

107. This is a very difficult stanza. Tytler gives a loose paraphrase, hardly agreeing with his text ; and, in order to get a sort of sense, inserts the word *God* between *writh* and *alone*, without any hint that the word *God* is not in the MS., and without observing that the insertion upsets the scansion. The fifth line is evidently the one that is corrupt. I take *bynd &*, in the MS., to stand for *byndand*, the present participle. I think it also tolerably certain that *mynes* is mis-written for *menys* (see st. 192), which would be better spelt *menes*, as in st. 111. I therefore propose to read *with otheris byndand menes, to discerne.* I should then paraphrase the stanza thus : 'This is to say—although it pertain to me, in the law of love, to govern (or wield) the sceptre—that the effects of my bright beams have their aspects by eternal ordinance, which binds up my influences with others [*i.e.*, those of other planets], so that I can discern (things) at various times, both things to come and (things) past—nevertheless it pertains not to me to direct events *alone*.' Briefly, 'I have certain powers, but they are bound up with the powers of other planets ; I can discern things future and things past ; but I have no power to act *alone*, independently of the other planets.' In the next stanza, the same argument is continued. This is the best I can make of the passage ; perhaps some reader may be more fortunate.

Writh, to direct, control ; lit. to turn and twist about. Cf. st. 122, l. 3, and see the Glossary.

108. The insertion of *by* improves both sense and metre. It means—'wherefore behold that, by the influence of other (planets), thy person stands not in liberty.'

Otheris must here mean other planets, as in st. 107 ; doubtless Saturn would be included, as his effects were considered baleful. See Chaucer, C. T. 1330, 2458 (A 1328, 2456), &c. The influence of the moon would also be, in a measure, adverse ; see id. 2304, 2305 ; and also, perhaps, that of Mars, since Chaucer says, C. T. 2250 (A 2248) :—

For, though so be that Mars is god of armes,
Your vertu is so greet in heuen aboue,
That, if you list, I shal wel haue my loue.

Coursis, courses, periods. This I take to be the right reading; for the long *s*, followed by a flourish, is sometimes used to denote *sis* as well as *se* or *ss*. There are several examples of this in the MSS. of Barbour. Tytler prints *course*, which leaves the line deficient.

Quhill of, &c; till, by true service, thou hast won her grace. Tytler omits *graice*. The fact is that a line is drawn along above the word, as if to direct that it should be omitted; but the scribe altered his mind, for he afterwards deleted this line by drawing three short strokes downwards across it; it is, accordingly, to be retained. Still, it might be dispensed with; in which case *hir I-wone* means 'won her.'

109. *Als like*, ye are as like, as day is to night; *i.e.*, not like at all.

110. The MS., in the second line, actually has *like vnto*, which Tytler prints without comment. Thomson well observes that *like vnto* is an error for *vnlike to*, the *vn-* being in the wrong place. As to the unlikeness between January and May, it is much enlarged upon in Chaucer's Marchantes Tale; cf. Temple of Glass, 184, 185.

Compare the poem of the Cuckoo and the Nightingale. Though it is not Chaucer's, but Clanvowe's, it is older than 1410, and there are still five MSS. of it extant. So that it was practically accessible.

Thaire tabartis, their coats are not both made of (one) pattern. If *tabartis* be allowed its three syllables, the word *maid* is not required. Tytler prints *tavartis;* the fact being that *b* and *v* are often made much alike in Scottish MSS. So again, in st. 116, l. 6, he prints *yvete* for *ybete*. In both cases we must read *b*, not *v*. The *tabard* was a short coat, without sleeves, usually worn by heralds, and displaying an armorial bearing. Hence the difference in appearance between the cuckoo and nightingale is expressed by saying that their coats-of-arms are not alike. This quaint idea is not at all stranger than Chaucer's assigning coats-of-arms to Theban knights.

To preise, to appraise, to value; *i.e.*, in goldsmith's work, a fish's eye is unfit to be appraised with pearl, or to be made of equal value with it (lit. to be made as high as it). For the word *preise*, I am responsible. The word, in the MS., is written 'perese,' with an *r* over the first *e*, as if to alter it to 'prrese'; but the *e* should rather have been expuncted. Tytler (against the MS.) prints *purcress*, of which he says: 'the word itself, or its etymology, I don't find (*sic*) in any glossary.' That *preise* is right appears from l. 1115 of the Romaunt of the Rose:—

> For no man coude preyse or gesse
> Of hem the valewe or richesse.

Sibbald has the reading *pere* (be a peer to).

111. *Othir mo*, others besides. Observe that *goddés* is accented on the latter syllable; it stands for *goddésse* (observe the rime), and seems to signify 'goddesses' in the plural. Venus is really alluding to Minerva (see st. 112); and possibly to Fortune (st. 159).

To schorten with thy sore, to shorten thy grief with. This is the usual position of *with*—viz., next to the verb. See notes to st. 16.

113. *Gude hope*, Good-hope, here an allegorical personage, and Venus's messenger. This name is from Lydgate's Temple of Glass, 892, 1197. So also in the Rom. of the Rose, 2760.

Ȝoure alleris frend, the friend of you all. A better form would be *aller*, as in Chaucer, C. T. 825, where *our aller cok* means 'cock for us all,' lit. 'of us all.' *Aller* is for A.S. *ealra*, gen. pl. of *eal*, all. Hence *alleris* is formed; by the needless addition of the pl. suffix *-is*. Tytler, not in the least understanding this, explains it by 'your ally, associate, or confederate'; which later editors (except Thomson) have carefully copied. Thomson says it is equivalent to Lat. *vester omnium amicus*. But this is again wrong; for it is really equivalent to *vestrum omnium amicus*. *Your* was originally the gen. pl. of the personal pronoun, and remains such in the present phrase.

To lette the to murn, to prevent thee from mourning.

114. *That floure; i.e.*, the Rose, the subject of the Romaunt of the Rose; see st. 186, l. 3.

115. *At thair large*, at large; as we should now say. In Chaucer, C. T. 2290 (A 2288), Tyrwhitt prints, 'But it is good a man *to ben at large*'; whereas the right reading is *ben at his large*. It is easier to alter an author's language than to understand it. Cf. notes to st. 181.

Is nocht eft none, there is not again (*i.e.*, even) one; an example of the double negative. Tytler omits *eft none*, leaving the line two syllables short.

Gevis charge, gives heed, pays attention.

116. *And for*, and because (quoth she) the anguish and pain of their unkindness causes me to afflict my feminine and sad tender heart, so that I then weep. The idea is borrowed from the second stanza of Chaucer's Lenvoy a Scogan, especially the lines:—

> But now so wepeth Venus in hir spere,
> That with hir teres she wol drenche vs here.

That ȝe se, which ye see beat so fast upon the ground. Tytler prints *yvete*, which he explains by 'y-wet with my tears.' See note (on *tabartis*) to st. 110.

117. For *stynten othir* read *stynt anothir; i.e.*, cease at another time, or afterwards. Cf. st. 128, l. 4, and the note. For *stynt*, see st. 104, l. 2; for *anothir quhile*, see st. 54, l. 1. (Due to

Mr J. T. T. Brown, Kingis Quair, p. 28.) The use of *stynten* in the *first* person of the present indicative is grammatically wrong.

Men; here Tytler prints *me*, which upsets all the sense. After this word I have inserted *as*, to mend the metre. Such a use of *as* is quite idiomatic; cf. Chaucer, C. T. 87, 10859 (A 89, F 545):—

> And born him wel, *as* of so litel space.
> With so heigh reuerence, and, *as* by his chere.

118. *Compacience*, sympathy; as in st. 150, l. 3.

119. Tytler puts a comma after *renewe*, and observes that 'the following verses in this and the next stanza are very obscure.' By removing the comma, we remove some of the difficulty. We may also supply a relative before *Most*. We then get some sense—viz., 'At that time folks always begin to renew that service unto love, which is ever due, (and which) most commonly has ever its (due) observance, and have repentance of their previous sloth.' If we might boldly substitute *That* for *Most*, it would be clearer.

Obseruance, *i.e.*, homage, due reverence, is the right word here; cf. Chaucer, C. T. 1502 (A 1500):—

> And for to doon his obseruaunce to May.

120. The obscurity of this stanza is to some extent cleared up by changing *aught and* (in the second line) to *aughten;* the scribe would easily have misunderstood the Midland suffix *-en*. We then get *aughten maist weye—i.e.*, ought most to weigh, or pay regard. Thus the sense is: 'Thus mayest thou say, that my great influences, unto which ye ought to pay most heed, is (*sic*) all forgotten for sloth, (which is) no little offence; and therefore speak to them in this wise, as I have here bidden thee, and convey the matter which has been all the better expressed already.' Even thus, *to sleuth is* should be *in sleuth ar*. The passage is corrupt. Wischmann boldly alters *weye* to *obeye*.

121. *Say on than*, continue then to say. Tytler makes here an excellent suggestion—viz., that Venus's complaint has reference to the wars of Henry V. in France, which, 'though glorious, had been disastrous both to France and England, and particularly to the nobility of both kingdoms.' Henry died on the 31st of August 1422; and the Kingis Quair was doubtless in hand in 1423, so that the reference to a period of mournfulness is very much to the point. Thomson (p. vi) cavils against this suggestion, because he thinks that James could have had no interest in the state of England. But observe the whole context, and remember that the lady Joan was English.

Awayte; cf. 'in awayte,' Rom. of the Rose, 4497; 'hertly,' id. 5433.

122. Cf. Chaucer, C. T. 2455 (A 2453):—

My dere doghter Venus, quod Saturne; &c.

Al hale, all whole, wholly, entirely.

Be tyme, betimes, in good time.

In l. 6, *with* helps out both sense and metre.

124. In l. 3, *hy* helps out the metre, and is a fitting epithet.

125. In Chaucer's Assembly of Foules, l. 242, we find that 'Dame Patience' is mentioned as sitting before the temple-door which the poet saw in his dream.

The said renewe; this, says Tytler, is unintelligible and must be wrong. By *renewe* we may understand 'renewal'; the chief difficulty is in *said*. Perhaps it should be *sad*, which is constantly used in the sense of sober, serious, orderly (see N.E.D.), and is very fittingly applied to anything connected with Minerva. Perhaps we may take *sad renewe* to mean 'orderly renewal.' Cf. *digne*, l. 6.

127. *Prócure* must be accented on the former syllable. That it really was sometimes so accented, is clear from the poem of Alexander and Dindimus, ed. Skeat, where it is thrice spelt *procre*.

Fonde, to endeavour to obtain some comfort for thy penance at my hand. *Fonde* is not 'to find,' as Tytler says, but 'to try to find'; it answers to A.S. *fandian*, a derivative of *findan*.

128. *Anothir* is much better than *othir*, as in the MS.

129. *On nyce lust*, upon foolish desire. For *Of* read *On*.

Gif the ne list, if it does not please thee to set, &c. Compare this stanza with the Temple of Glass, ll. 869-875.

130. *Him*, viz., God; as explained by the line following, 'who has the guidance of you all in his hand.'

132. *Bot gif*, unless.

And vtrid, &c.; we must certainly understand *bot gif* again before this clause. I suppose it to mean, 'and (unless) your work be uttered according to moderation (lit. by measure); (according to) the place, the hour, the manner, and the way, if mercy is to admit your service.' Tytler proposes to alter *vtrid* to *outrid*, which he explains by 'out-red, gone through, or regulated by measure and propriety, as to time and place.' But he does not tell us where he found *out-red*, nor why it means 'gone through.' There can be no doubt that *vtred* is the modern *uttered*, which sometimes meant 'published' or 'made known.' I had at first thought that we are to construe the sentence thus: 'and (unless) the place, hour, manner, and way (be) uttered (put forward) according to moderation'; for this is what the grammar would lead us to. I still think that l. 6 stands alone, and is left, very awkwardly, without anything to govern the substantives except a verbal *be*, which must be understood. As to the 'circumstances' here referred to, see my notes to P. Plowman, p. 186.

133. Quoted from Ecclesiastes, iii. 1. Chaucer, C. T. 9846 (E 1972) says:—

For alle thing hath tyme, as seyn thise clerkes.

Abit, abides; short for *abideth*. So also, two lines below, *writ* is short for *writeth*. Such abbreviations are common in the third pers. sing. of the indicative: Chaucer has *abit*, C. T. 16643 (G 1175); *rit* (rideth), 976 (A 974); &c. *Can bot*, knows only; whose only idea is to hasten. *Flourith*, flourishes; lit. flowers. The Northern form is *flouris*; see st. 139, l. 4. *Flouris* has been turned into *flourith* here, as in st. 193. In the last two lines of the stanza, syllables must be supplied, as indicated; for the rime is a double one. The scribe probably thought the rime was single, and left out something accordingly.

134. *Hid*, hidden. Tytler simply omits this word, without a word of comment. Cf. 'Hid under fals ipocrisie'; Gower, C. A. i. 1034.

Compare this stanza with the Temple of Glass, 215-222; Rom. of the Rose, 4819-38.

135. *Lokin* is printed *lok in* by Tytler, as it stands in the MS. But it is certainly all one word, answering to A.S. *locen*, pp. of the strong verb *lúcan*, to lock. The simplest proof of this is that we have had the word already (with the prefix *i-*) in st. 69, where it rimes with *slokin* and *wrokin*. The sense is—'till she be fast locked amid his net.' The line will scan better if we read *be lokin fast*.

Fatoure, deceiver; Sibbald reads *feator*. Tytler actually prints *satoure*, which he explains by 'the lustful person'; Chalmers further explains that it means 'a satyr.' But there is no such word with the suffix *-oure*. Gower uses the word *faitour* more than once; Conf. Amant. i. ll. 174, 689.

136. Compare the description of the hypocritical falcon in the second part of Chaucer's Squieres Tale; and Gower's description of Hypocrisy in book i. of the Confessio Amantis.

137. Read *inconstánt*. *Ar suspect*, are suspected. Tytler prints *are*, but makes no allusion to the MS. reading *and*. Compare this stanza with the Temple of Glass, ll. 166-8.

139. *Flouris*, flourishes; see the Glossary. *And wold bene he*, and should like to be the man.

Be him, by Him that died upon the cross.

140. The sense of this stanza is entirely lost by the mistake of the scribe in l. 5. For *Wald* we must certainly read *Nald*, *i.e.*, 'I would *not* be the man who should in any way be the blemisher of her good fame.' Cf. st. 182. One wonders what the former editors supposed the meaning to be. The sentiment comes very near to that expressed in Chaucer's Book of the Duchess, 1262:—

That I *ne wilned* thing but good,
And worship, and to kepe hir name,
Ouer al thing, and drede hir shame.

And in Gower, Conf. Amant. ii. 530:—

> For me were levere lacke breth
> Than speken of hire name amis.

So also in the Romaunt of the Rose, 3326:—

> Me were lever dye in the peyne
> Than Love to meward shulde arette Falsheed.

141. Cf. Chaucer, C. T. 1489 (A 1487):—

> This is theffect, and his entente pleyn.

Faynt, feigned, pretended. But this is not a happy expression; we should expect *faute*, *i.e.*, a fault. The last two lines mean: 'but so desire doth encompass my wits, (that) I regard no joy on earth except your favour.' For he means to say that Minerva's favour will procure him his heart's desire. Tytler puts commas after *desire* and *erth*, and has none after *compace;* but this gives no sense.

142. The fifth line, in the MS., is:—

> That day sall I neu*er* vp-ris*e*.

This is deficient and unmeaning; I therefore alter it to—

> That day sall neuer be I sall vp-ris*e*,

i.e., that day shall never come (when) I shall rise up (*or* make an attempt). Such a repetition of *sall* may have puzzled the scribe.

In balance, in jeopardy, in hazard, in risk. Cf. Chaucer, C. T. 16079 (G 611):—

> I dar leye *in balaunce*
> Al that I haue in my possessioun;

i.e., I dare risk all.

143. *For oure all thing*, for over, or above, all things (Tytler). Cf. Chaucer, C. T. 1120 (A 1118):—

> The fresche beautee sleeth me sodeynly; &c.

Hir worschip sauf, her honour being kept safe.

144. Compare lines 1 and 2 with the Temple of Glass, 1061-2. *Off thy distresse*, to have pity on thy distress and the pain that possesses thy heart. *Excesse* I take to be an error for *access*; see Axis in the Glossary. In l. 6, the insertion of *hir* improves both sense and metre.

145. In this stanza, unless the scribe has greatly erred, the words *duellyng*, *melling*, and *repellyng* are used to form but *single* rimes, the accent being on *-yng*. We may suspect that the scribe has spoilt the metre.

Hir, her who has in hand the two lots, both of your weal and

your woe. The allusion is to the goddess Fortune, introduced in st. 159.

146. In the second line, Tytler omits *all*, but curiously enough cites it in a footnote, so that the omission was an oversight. The only way to make sense is to read *Thar* for *Quhare* in l. 5. It then means: 'And how so be it, that some clerks declare, that all your lot is caused beforehand on high in the heaven, by whose great influences ye are more or less moved to (your) turning about —viz., there in the world (below), thus calling it [your lot] on that account (by the name of) Fortune, and so that the diversity of their influences should bring about necessity.' It is obscure enough, but the poet is handling a most obscure subject—viz., the question of predestination, and the contradiction between free-will and necessity. The whole is imitated from Boethius, bk. v. proses 2 and 3; whom Chaucer copies at great length in Troil. iv. 960, &c.; and playfully alludes to the same problem in his Nonne Prestes Tale (C. T. 15240, B 4424), referring us to Boethius and Bishop Bradwardine for further information. The beginning of the next stanza resembles Gower, Prol. to Confessio Amantis, 548:—

> That we fortune clepe so,
> *Out of the man himself* it groweth.

147. *In commune*, in common, in ordinary. Tytler, not understanding, as it would seem, the abbreviation for *com-*, oddly prints *qmune* (*sic*), both here and elsewhere.

Efter purpose, according to a purpose.

148. In l. 5, the substitution of *that* for *it* is obviously right.

Foreknawin is, is aware beforehand. It is the *past*, not the present participle. Cf. st. 45.

149. *Strangest*, strongest (not strangest).

150. *The schewit haue*, have shown thee. *Haue* must be inserted.

151. 'Within a beam, which she, piercing through the firmament, extended from the divine country.' Tytler points out the accidental resemblance to Milton, P. L. iv. 555:—

> Thither came Uriel, gliding through the even
> *On a sun-beam*, swift as a shooting star
> In autumn thwarts the night.

152. The passage included in stanzas 152-173 inclusive was edited by me, from the MS., with notes, at pp. 42-47 of my Specimens of English Literature from 1394 to 1579, first printed in 1871. Many of the notes are repeated here. With lines 4 and 5, cf. Rom. Rose, 127-8: see note to the next stanza.

Maner soun, kind of sound. *Of* is always omitted after *maner* in Chaucer and other writers of the period.

153. *Can swym*, did swim, swam. This passage is imitated from Chaucer, Ass. of Foules, 183, &c. :—

> A garden saw I full of blosmy bowis
> Vpon a riuer, in a grene mede . . .
> With floures whyte, blewe, yelowe, and rede
> And colde welle-stremes, nothing dede,
> That swommen fulle of smale fishes lighte
> With finnes rede, and scales siluer-brighte . . .
> And further, al aboute I gan espye
> The dredful ro, the buk, the hart, and hinde,
> Squerels, and bestes smale of gentil kinde.

Gesserant, not 'a precious stone,' as Tytler imagined, but a coat of bright mail. The scales of the fishes glittered like burnished armour.

154. *Ane hye way*, 'I found there a way like as it were a high-way.' Compare Rom. Rose, 134, 'This river syde costeying.' This again is like Chaucer, Ass. of Foules, 172, &c. :—

> For ouer-al, wher that I myn eyen caste,
> Were trees clad with leues, that ay shal laste,
> Eche in his kinde of colour fresh and grene.

155. *Fere lyonesse*, his companion, the lioness. *Fere* does not mean 'fierce or wild,' as Tytler says; that would have been spelt *fers*. The Earl of Surrey wrote a song to a lady that refused to dance with him, beginning "Eche beast can chose hys *fere*"; Tottel's Misc. 218.

Smaragdyne, emerald; see Gower, C. A. vii. 840. Tytler wonders how the panther could be like an emerald. The fact is, that the poet follows the usual descriptions in the old so-called 'Bestiaries,' or descriptions of beasts. Compare, for example, the Bestiary printed by Dr Morris for the Early English Text Society; the Bestiary of Philip de Thaun, in Anglo-French, printed in Mr Wright's Popular Treatises on Science; A. Neckam, De Naturis Rerum, ed. T. Wright; Solinus Polyhistor, and the like. In a description of the panther in the Codex Exoniensis, ed. Thorpe, it is described as being of various colours, *like Joseph's coat*. In A. Golding's translation of Solinus, b. i. c. 26, it is said of panthers that 'the hayre of their skins . . . is either white or *of a skye colour*'; and Neckam (p. 214) says the same. I suspect that our author is confusing the colour of the emerald with that of the sky. By way of further illustration, I here make a note that Chaucer, in his Assembly of Foules, calls the stork 'the wreaker of adultery'; the reason for which epithet is at once apparent on consulting Neckam's De Naturis Rerum (lib. i. c. 64), where the story is told at length.

Squerell, squirrel. Cf. Rom. of the Rose, 1402-3 :—

> And of squirels ful great plentee
> From bough to bough alway leping.

The slawe ase, the slow ass, the drudging beast of pain, *i.e.*, of painful toil.

Werely, or *warlike* porcupine, armed with quills. — Tytler. It was said to loosen its quills, and dart them at dogs that pursued it; see A. Golding, tr. of Solinus, b. i. c. 42.

Percying lynx; Neckam (p. 219) tells us that the lynx's piercing sight could see through nine walls!

Lufare vnicorn, lover unicorn. The descriptions in Neckam and Philip de Thaun show us why the unicorn (otherwise called *rhinoceros* or *monoceros*) is here called a *lover*. When the hunter wishes to catch a unicorn, he instructs a young girl to entice it; the unicorn goes to sleep with his head on the girl's lap, and then the hunter has him fast. Neckam gallantly remarks:—

> Rhinoceros capitur amplexu virginis; at quis
> Consimili renuat proditione capi?

Voidis venym, dispels venom with his ivory horn. *Voidis* does not mean 'ejects,' as Tytler supposed, not knowing the story. The unicorn's horn was supposed to dispel poison; Mrs Palliser, in her Historical Devices, p. 20, gives an example of a unicorn depicted as dipping his horn into water, with the motto *Venena pello*. In a footnote she shows that the *essai* of unicorn's horn is often mentioned in inventories. Cf. Massinger, Roman Actor, ii. 1. 46, and see E. Phipson's Animal Lore of Shakespeare's Time, p. 453.

Euour, ivory; the horn of the narwhal was used to represent the unicorn's horn; as in the 'unicorn' supporter of the royal arms.

156. 'There I saw the active tiger, full of cruelty, issue anew out of his haunt.' See *fery* in Jamieson; *feirie* in N.E.D.; *feerie* in E.D.D. Tytler misprints it *fere*. Cf. Norw. *færig*, active, fresh, in good health; extended from Icel. *færr*, able, strong, originally "full of go," formed from *fōr*, pt. t. of *fara*, to go. See Burns, 'The Deuk's dang o'er my Daddie.'

Standar oliphant, the elephant that always stands. The elephant was said to have only one joint in his legs, so that he could not lie down. He used to lean against a tree to go to sleep; see Philip de Thaun, p. 101; Golding's tr. of Solinus, bk. i. c. 32; E. Phipson (as above), p. 146.

The wedowis Inemye, the widow's enemy; because he steals her chickens. See Chaucer's Nonne Prestes Tale, which is doubtless here alluded to, as is clear from the opening lines of it.

Clymbare gayte, goat that climbs.

Alblastrye, warlike weapons for shooting; cf. *artillery*. Mr Chalmers suggests that the sinews of the elk may have been used for bow-strings; I know of nothing to confirm this. In fact, I believe the true solution to be very different. The prep. *for*

frequently means 'against,' or 'as a defence against'; see my note to P. Plowman, C. ix. 59. Hence *for alblastrye* means 'against warlike crossbow-bolts and darts.' Now 'shields and targets were made of the skin of the elk, which were thick enough *to resist the point of the sharpest spear*'; E. Phipson, Animal Lore, p. 122. In l. 6, *for hortis* means 'against hurts.'

Herknere bore, boar that listens, boar with keen hearing.

Holsum grey, badger, wholesome for hurts or wounds. Under the article *Grey*, in his Dictionary, Jamieson has the following note upon this passage: "I am informed, by a gentleman who has paid particular attention to this subject, that, in old books of surgery, badger's grease is mentioned as an ingredient in plaisters; undoubtedly as *holsum* for *hortis*, *i.e.*, hurts or wounds. He views the designation *herknere* as applicable to the wild boar, because he is noted for his quickness of hearing, and when hunted halts from time to time, and turns up his head on one side, to listen if he be pursued."

Haire, hare, that often repairs to the worts or vegetables. Tytler repeats *hortis*, instead of printing *wortis* here. Many plants were named after the hare, as *hare-bell*, *hare-mint*, *hare's-foot*, *hare's-lettuce*, *hare's-tail*, *hare's-ear*, &c.

157. *Bugill*, bugle-ox, who draws, &c. A. Golding's translation of Solinus, b. i. c. 31, tells us that bugles are "in manner lyke oxen, brystled, wyth rough manes on their neckes." See E. Phipson, Animal Lore, p. 134.

Martrik, marten. *Foynʒee*, beech-marten; F. *fouine*. The MS. is indistinct, and may be read *foynʒer*, but I think *foynʒee* is right; see *Foin*, sb. (1), in the N.E.D.

Tippit, tipped like jet; viz., on its tail. *Noght say(is)* "*ho!*" never says *stop!—i.e.*, never ceases. The word *ho* is an exclamation, meaning 'stop!' see Chaucer, C. T. 2535 (A 2533).

Compare Chaucer's Ass. of Foules, 193-6, which mentions *conyes*, *the roo*, *the hert*, and *squerels*.

Ravin bare, ravening or ravenous bear.

Chamelot; the camel, full of hair, (suitable for making) camlet. This statement is probably due to a popular etymology which connected *camlet* with *camel;* see the Glossary. At the same time, it would seem that camel's hair was really sometimes used in making camlet.

158. *To purpose*, to my purpose, to my story.

Furth, forth, along. To complete the line, it seems as if the *r* must be strongly trilled, so as to make *fur-r-th* dissyllabic; but perhaps the right word is *forouth*, 'before'; see N.E.D.

In hye, in haste; a *very* common phrase in Barbour.

159. *Round;* perhaps *rounde*, dissyllabic.

Aspide must be read for *spide*, to complete the line; it is, in fact, a commoner form; see Chaucer, C. T., A 1420.

Cleuering, clinging, clambering; holding on as a cat by its claws, which were called in Middle English *clivers*. As to the 'goddess Fortune,' see Boethius, bk. ii. pr. 1; Chaucer's Troil. i. 848, iii. 617, iv. 1, v. 1541; and Chaucer's Balade of the Visage [not Village] without Painting. For 'the quhele,' see Gower, C. A. ii. 241-3; Rom. Rose, 5467-70.

160. The fourth line is left imperfect. Instead of *and* (here denoted by the usual abbreviation, which occurs over and over again) Tytler prints a *Q* turned upside down, adding, 'the reader's own ingenuity must supply this mark of abbreviation; perhaps it may be for *askew* or *askewis*.' This is too ingenious. All that we have to do is to *complete* the line, and I have no doubt that *of glewis* are the two omitted words. *Glewis*, lit. glees, also freaks, was the very word used with particular reference to the *freaks* or *tricks* of Fortune, or the *chances* of battle; see *Gle* in Jamieson's Dictionary, and *Glee* in N.E.D.

161. The word *ermyn* seems to be trisyllabic; this may have been due to the trilling of the *r* (as *er-re-myn*).

Degoutit with the self, spotted with the same; alluding to the black tails with which white ermine is decorated. Cf. st. 157.

Chiere, demeanour, should have been spelt *chere*, as elsewhere.

It wold slake, it (her cheer) would leave off frowning.

And sche, if she; *for* must be inserted.

162. *Was*, which was; the relative being omitted. The MS. even omits *was*.

163. *Weltering*, rolling, turning. Fortune's wheel is represented as turning on a horizontal axis, whilst numbers of men cling on to it. As some clutch at it suddenly, or fall off into the pit beneath, it as suddenly turns round.

Strange thing, strange thing. Such is obviously the right reading, though the MS. has *strong*. This is because *strong* was sometimes written *strang*; st. 149. *Strange* is dissyllabic.

Clymben wold, wanted to climb; Tytler wrongly prints *clumben*.

164. 'And on the wheel [viz., near the highest point] there was a small vacant space, nearly stretched across (like an arch) from the lower to the higher part (of it); and they must be clever who long sat in their place there; so unsteadily, at times, she caused it to go on one side. There was nothing but climbing up, and immediately hurrying down; and there were some too who had fallen so sorely, that their courage for climbing up there again was gone.'

Fallyng is for *fallen*, the pp.; as in st. 45.

In l. 6, the omission of *so* before *sore* was due to the recurrence of the letters *s*, *o*. Cf. Chaucer, Troil. iv. 323:—

> O ye loueres, that heighe vpon the wheele
> Ben set of Fortune, in gode auenture!

165. *Hath* (*thaim*) *vp ythrungin*, has forcibly thrust them up

again; *thaim* must be supplied. Cf. Rom. Rose, 4361-4. In l. 6, we must supply *thought*, *i.e.*, expected, hoped.

166. *Presence;* so in Tytler; MS. p*re*sene.

167. *Lyis the on hert*, lies upon thy heart.

Stant, stands, is. *Wald*, wouldest.

Endlang and ouerthwert, 'throughout my whole frame, in length and breadth.'—Tytler. The expression is taken from Chaucer's C. T. 1993 (A 1991).

168. *In poynt to mate*, on the point of being mated. An allusion to chess, suggested by Chaucer's Book of the Duchess, ll. 618, &c.

> For fals Fortune hath pleyd a game
> *At ches* with me, alas! the whyle . . .
> Therwith Fortunë seydë 'Chek here!'
> And *mate* in mid pointe of the chekkere.

169. *Fundin stale;* Tytler prints *fund in* (though it is *fundin* in the MS.), and explains it by 'been long in ward, and sequestered from friends,' though he gives no reason for such a construction. Still *fundin stale* means 'found a fixed position, or prison.' The expression *stale*, as in *stale-mate*, may have been already in use, and we may apply it to the poet's case, as he could not move from his place. *Stale*, as used in chess, is the M.E. *stal*, 'a fixed position' or 'a stand-still' (as in Layamon, l. 1671), and is from the O.F. *estal*, the same; from the O.H.G. *stal*, 'stall.'

Werdis wele, weal of the fates, *i.e.*, good fortune.

170. *Has stallit*, has kept, hast placed.

Be froward opposyt, by means of the perverse men opposite you, whereunto (*i.e.*, in which matter) they are expert. This refers to the idea of the wheel; the king is prevented from climbing up by clever enemies, of whom, however, Fortune prophesies that 'now shall they turn, and look upon the dirt,' *i.e.*, they will go past the highest point of the wheel, and fall forward into the pit below. The use of *quhare-till* is very awkward; *thartill*, *i.e.*, thereunto, would be better. *Aspert* is here due to the O.F. *espert*, a form of *expert*, and is explained by 'apt, able, ready, clever,' in the N.E.D.

I may here observe that Jamieson quotes this passage s. v. *Dert*, and says that the sense obviously is 'dart a look on thee.' But it is 'obviously' nothing of the kind; the king's foes, in falling head downwards, must have been wonderful men to succeed in darting looks on him during the process.

171. *Prime;* it runs past prime by an hour or more; *i.e.*, the king's age was past *prime*, and the half of his life was 'near away,' as it is said in the next line. He was already nearly thirty. Fortune here compares his life to a day, which was nearly half done. The hour of *prime* varied, but in Chaucer it sometimes means 9 A.M.; so here, an hour or more past 9 means nearly 11 A.M. See the note on *prime* in my edition of Chaucer's Astrolabe.

172. *That fro*, those that from. Cf. Chaucer's Truth, l. 9:—

> In trust of hir [Fortune] that turneth as a bal.

173. *Besy goste*, restless spirit. The stanza is not imitated from the well-known dying address of the Emperor Hadrian to his soul, commencing 'Animula vagula blandula,' as Tytler supposes; but is directly copied from Chaucer's Troilus, iv. 302:—

> O wery goost, that errest to and fro,
> Why niltow fleen out of the wofulleste
> Body, that euer mighte on grounde go?
> O soule, lurking in this wo, unneste,
> Flee forth out of my herte, and lat it breste . . .
> *Thy righte place is now no lenger here.*

Artow drest, art thou guided, or treated; lit. directed.

Walking, waking, whilst awake. So in Lyndsay's Monarché, b. iv. l. 5551, we find: 'The Scripture biddis vs *walk* and pray.'

174. *Couert my-self*, 'within myself.'—Tytler. There is no authority for this, nor is it quite the sense required. I suspect it is an error for *Towert*, put for *towart*, or *toward*; which gives the right sense—viz., 'with reference to.' We find the spelling *towart* for *toward* in Barbour's Bruce, i. 83.

Sueuyng is, of course, an error for *sueuenyng*; the scribe lost his place in the word. In l. 6, supply *I*.

My spirit with to glad, to gladden my spirit with. Cf. st. 190.

175. Compare Rom. Rose, 2580-5.

177. *Kalendis of confort*, 'beginning of comfort, a dawn of hope.'—Tytler. See note to st. 34.

178. *List*, edge; Hooker has the expression '*list*, or marginal border'; see Johnson's Dictionary or the N.E.D. Tytler prints *lefe*, but the MS. has *list* quite plainly; indeed, Sibbald so prints it.

I explain *branchis bryght and schene* with reference to the flourishes with which the writing was ornamented; there was but *one* branch of gilliflowers, on every edge (or available space) of which a sentence was written in gold letters, ornamented with bright flourishes. It refers to the old style of illumination, so common in MSS. of the period.

179. *Bring the newis glad*, bring thee glad news. Observe that *news* is plural; it represents the Latin *noua*, F. *nouvelles*.

Besid, close to, near to.

Presént, she presented; the past tense.

180. *Beddis hed*, bed's head. This was where Chaucer's Clerk kept his books; C. T. 295 (A 293).

181. *The quhich*, the which token truly, ever after, and day by day, though it had at first mastered (*i.e.*, overwhelmed) all my wits, (yet) from henceforth it did away the pains (of my grief).

We must read *from hennesferth*, as elsewhere, in st. 69, 144. Tytler prints *Quhich he offerth;* the MS. has *Quhich hensferth.*

To quikin my lore, to quicken (*i.e.*, vivify, give life to) my learning. Tytler oddly prints *qmkin*, the *m* being a little above the line (whence Sibbald prints *quomkin!*); and, as this makes no sense, he puts a comma after the second *day*, another after *larges*, and informs us that *my lore to my larges* is 'a proverbial phrase for I will exert my wit, to make a return or recompence.' This is all invention; the sense is 'to quicken truly my learning day by day (so that) I am come again to my freedom, (and) to bliss with her who is my sovereign.' This is an interesting allusion, as it tells us that at this time he obtained liberty to visit the lady Joan. With *to my larges*, compare *at thair large*, st. 115.

Here the poem truly ends; the rest is an Epilogue.

182. *Apoun so litill evyn*, even upon so little; for this position of *evyn* see st. 21. Tytler says 'upon so small an event.' Certainly *evyn*, as a spelling of *event*, is entirely unknown.

Croppin, crept. In the MS. the *r* is inserted above the line as a correction; Tytler, not knowing this, prints *Coppin*, which he supposed to mean 'raised,' from M. E. *cop*, a top. This is impossible, because a verb formed from *cop* would be weak, and the pp. would be *copped.*

War croppin onys In hevin, *i.e.*, had once crept into heaven, is extremely graphic; and the M. E. *crepen* (though now weak) was a strong verb, with pp. *cropen*, as in Chaucer, C. T. 4257 (A 4259). And, in another passage, it is used with *were;* see Chaucer, C. T. 11918 (F 1614).

Wald, &c.; read *Nald;* would not, after (uttering) *one* expression of thanks, utter six or seven more for joy. Tytler omits *o.*

I can say ȝou no more; an expression caught from Chaucer; see, *e.g.*, C. T. 4595 (B 175). Compare st. 187, l. 5.

183. *His golden cheyne*, his golden chain. The chain of love, which binds together all things, is mentioned in Boethius, bk. ii. met. 8. Chaucer alludes to it in C. T. 2993 (A 2991); and in his Troilus, iii. 1744-1764. But see Lydgate's Temple of Glass, 1106:—

> Me thought I saw with a golden cheyne,
> Venus anon embracen and constrein
> Her bothe hertes, &c.

Quhich thinkis; the MS. has *Quhich this*, which is nonsense; the scribe omitted a part of the word. The sense is, 'let us see who, that expects to win his heart's mistress, would blame me for writing thereof' (*i.e.*, about Love).

184. This prayer for lovers is imitated from the Proem to bk. i. of Chaucer's Troilus.

185. *The dance of lufe;* Tytler misprints it *the dance of lyfe*, thus wholly missing the point; see note to st. 45.

186. *The rose;* a direct allusion to Le Roman de la Rose, where the courage required to pluck that flower is enlarged upon. *Has*, have.

Spurn, trip against an obstacle, stumble.

187. *Lessen;* Tytler prints *lesseren*, but there is no such word.

It war to long, it would be too long. In l. 5, insert *3ou;* see st. 182, and the note.

This floure; i.e., the Rose, which symbolised his mistress.

The deth. By a singular coincidence, it was literally true (according to one account) that she defended the king when he was being assassinated. Tytler quotes the following: 'Having struck down the King, whom the Queen, by interposing her body, sought to save, being with difficulty pulled from him, she received two wounds, and he with twenty-eight was left dead.'—Hawthornden. But the accounts vary, and of course the expression here used is purely conventional. Pity is sure to save the lover's life.

188. *Laud*, praise; Tytler prints *land.*

189. I supply *heye*, for the metre.

Glitteren; at first sight it looks like 'glat*er*en' in the MS., and Tytler so prints it; but wrongly.

190. *Hir with*, to gladden her with, ere that she went further (on her way). Cf. st. 174, l. 7.

Mot I-thankit, may all other flowers be thanked!

191. *Sanctis marciall*, saints (of the month) of March. No other sense can be assigned here, and we must compare it with his former mention of the same month in st. 20; see note to l. 7 of that stanza. Hence we see that he thanks the saints of March, because that month was the 'first cause' of his good fortune, though it had formerly been the time of the beginning of his sorrows. But for his captivity, he would not have seen his love.

In l. 4, *hath* should be *has*, the Northern plural.

First fortunyt, it first happened to me, that my heart's remedy and comfort should appear.

192. The necessity for the insertion of *3it* in l. 7 is proved by comparison with l. 7 of st. 193.

194. The last four stanzas form the Envoy. Compare Chaucer, Troil. v. 1786. 'Now go thi way, thou litel rude boke'; Temple of Glass, 1393.

Causing, causing (men) to know your simplicity and poverty. So also Chaucer, in his Troil. v. 1796, prays that no one may *mismetre* him.

195. *In presénce* is the right phrase, not *in the presence*, as in the MS., which spoils the line; it means, in general, to appear (as we should say) in good society. See Chaucer, C. T. 9083 (E 1207).

No wicht, no person, unless the mercy of her, who is thy guide and director, will admit thee (my poem) for the good-will she bears me; to whom do thou, on my behalf, piteously make entreaty.

196. The last three lines of this stanza, as they stand in the MS., are sheer nonsense. It is quite clear that a substantive must be supplied after *oure*, and the right substantive is clearly *lif*, or *fate*, or *weird*. Next, it is clear that *coutht* in l. 6 must be *couth*, for the passage is obviously imitated from Chaucer, C. T. 4614 (B 194):—

> For in the sterres, clerer than is glas,
> Is writen, god wot! *who so coude it rede*,
> The deeth of euery man, withouten drede.

Lastly, in l. 5, as the poet cannot *think* God (as in the MS.), it must be that he would *thank* God. With these necessary alterations, we get the following sense: 'Whom we thank, Who has written all our life, whoever could read it, many a year since, high in the circular figure of the heavens.' The reader must not omit to notice that the poet winds up this stanza by repeating the *first* line of the poem; I have therefore marked it as if it were a quotation. The reference is to the old belief, that a man's horoscope was written in the heavens at his birth; this is why he says, 'agone syne mony a ȝere.'

197. *Impnis;* so in Tytler, though the MS. has *inpnis*, which he does not tell us; however, it occurs again in st. 33, l. 3. The poet says, 'I commend my book, (written) in (stanzas of) seven lines, to (the protection) of the hymns of my dear masters Gower and Chaucer, &c.; and, moreover, I commend their souls to the bliss of heaven.' This commendation of his poem to the *poems* of Chaucer and Gower is somewhat singular; it must mean that he wishes it to be understood that he has been guided in his composition by their authority. In how many places he has copied Chaucer more or less closely, has been shewn in these notes; but I do not think it will be found that he owed much to Gower directly; cf. notes to st. 53, 55, 97, 134, 140, 159. Still, we may take it to mean that he had read and admired the Confessio Amantis, the reputation of which stood much higher then than it does now. The indirect influence of Gower appears nevertheless in the whole tone of his poem, which has much of Gower's gravity and moralising, and very little of Chaucer's lightness of heart and humour.

[I may here mention that, in Prof. Morley's English Writers, vol. i. pt. 2. p. 453, an additional stanza is given by some mistake. This stanza is not in the MS. nor in the editions, and obviously belongs to some other poem, since it speaks of Lydgate as being dead, though he did not die till about 1461. I find that it is really the final stanza of Hawes's Pastime of Pleasure.]

NOTES TO THE BALLAD OF GOOD COUNSEL.

THERE is no title to the original, but I call it "Good Counsel" because it is an obvious imitation of the "Ballad of Good Counsel" by Chaucer, which begins, "Flee fro the prees, and dwel with sothfastnesse," and has for its refrain, "And trouthe shal deliuere, hit is no drede." Both ballads alike consist of three seven-line stanzas, the last line in each stanza recurring without alteration. I print at length three of the copies, with a collation of the fourth. They occur in the following MSS. and books:—

1. MS. Kk. 1. 5, in the Cambridge University Library; already printed by Dr Lumby in his edition of Ratis Raving[1] published for the Early English Text Society.
2. The Bannatyne MS. in the Advocates' Library, Edinburgh. I am indebted to Mr John Small, of the University Library, Edinburgh, for a copy of this, collated with the MS. He informs me that it has been printed by the Hunterian Club (Glasgow).
3. The Gude and Godlie Ballates, 1578, reprinted by David Laing, in 1868 (p. 202). See a copy of it in Dr Lumby's notes to Ratis Raving, p. 119.
4. Ane compentiovs Booke of godlie and spiritvall Songs; Edinb. 1621, 8vo. See a copy of it in D. Irving's History of Scotish Poetry, 1861, p. 152.

From a collation of these copies, I have attempted, at p. 54, to restore the text, though the variations in some places are too great to allow of certainty as to the right reading.

The following notes refer to particular words and phrases:—

2. *Noblay* is the right word, signifying nobility or noble rank. It occurs in Barbour's Bruce, viii. 211, xv. 271, and is an O. F. sb. formed from the adj. *noble*. In the later versions the scribes have spoilt the line in attempting to alter the word. The reading *nobillray* in version 2 may have arisen from the form *nobillay*, another spelling of *noblay*; see The Bruce, ix. 95, xvii. 225.

3. 'Of any weal or of whatever rank thou be.' This seems to be the best reading, and merely requires the change of *of* to *or* in version 1.

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[1] This title is not explained by the editor; it means 'Rate's Raving,' *Ratis* being the genitive case of the author's name, who pleasantly calls his poem 'a raving.' MS. Ashmole 61 (Oxford) contains a collection of romances by a person of this name.

4. *His steppis sew*, follow its steps. Here *his* is the genitive of the neuter pronoun, and refers to *virtue*. The old word *sew* has been translated in later copies by *persew* and *follow*, to the ruin of the scansion.

Dreid thee non effray, dread for thyself no terror. *Thee* is the dat. case. *Effray*, dread, fear, terror, occurs in The Bruce, xi. 250, xiii. 270, &c., and answers to F. *effroi*. *Affray* is not quite so good a spelling, but is common, occurring in The Bruce, iii. 26, vi. 423, &c.

5. *Exil*, exile, banish; the reading *eject vice* gives a sad jolt to the rhythm. Such spellings as *wyce* for *vyce* are common in Lowland Scotch MSS.

6. *Thy luf began*, began by loving thee. Here *thy luf* means 'love of thee.' This use of *thy* occurs occasionally.

7. 'And for every inch he will requite thee (by giving thee) a span.' Alluding to the proverb—'Give him an inch, and he'll take an ell.' In Hazlitt's Proverbs, p. 142, this proverb is cited; and with it a quotation from Armin's Nest of Ninnies, 1608: 'Give me an inch to-day, I'll give thee an ell to-morrow.'

10. *Thy tym to compt*, thy time (when thou comest) to count it; *i.e.*, the length of thy life, when considered.

11. *Soyn;* I adopt this spelling of 'soon' from The Bruce (iv. 126, 179, &c.) in preference to *sone*, in order to avoid writing a final *e*. It should always be remembered that final *e* seldom constitutes a syllable in the Northern dialect, and is best avoided in writing. We might write *soun;* we find *soune* in The Bruce, i. 566. The line means: 'for of green grass soon comes withered hay'; suggested by various passages in the Bible, such as James, i. 10, Ps. xc. 6; &c. Jamieson illustrates *walowit* from Douglas's Virgil (see Small's edition, ii. 127, 14, iii. 76. 10, 110. 11); Pinkerton's Select Ballads, i. 13; Wyntoun, i. Prol. 123; &c. The most interesting examples are to be found in Wyclif's translation of Mark, iv. 6, and James, i. 11: 'And whanne the sunne roos vp, it *welewide* for heete, and it driede vp, for it hadde no roote.' 'The sunne roos vp with heete, and driede the gras . . .; and so a riche man *welewith* in hise weies.' It is the A.S. *wealwian*, to dry up, and has nothing whatever to do (as Jamieson imagined) with the G. *falb*, E. *fallow*, or the Lat. *flauus*.

12. *Quhill licht is of the day*, whilst the light of the day remains, whilst daylight lasts. This is nothing but a version of John, ix. 4, and is the best reading. Indeed, the reading *quhilk suith is of thy fay*, *i.e.*, which is the truth of thy faith, gives no good sense. *Suith* is for *suth*, sooth; both sb. and adj.

15. *Sen word is thrall*, since speech is a slave; the author contrasts speech with thought, and calls it a 'thrall' by comparison with the freedom of thought.

16. *Thou dant*, do thou make tame; E. *daunt*, derived (through

the French) from Lat. *domitare*. *That power hes and may*, that has power and is of might. Here *may* has the force of *can*, *i.e.*, has might. He alludes to James, iii. 8. Some editors wrongly put a comma after *hes*, and read this line in conjunction with the next, as if he meant 'and may thou shut thine eyes.' This is quite contrary to the usual habits of our old authors.

19. *Graip or thou slyd*, grope ere thou slip; *i.e.*, feel your way before you begin to slide into a ditch. This well suits the rest of the line—viz., 'and creep forth (go slowly forwards) on thy way'; of which *and keip furth the hie way* is a corruption due to mistaking *creep* for *keep*, and so losing the sense. It will be noticed that version 1 has the curious word *stramp*, a strengthened form of *tramp*, to trample, tread, used by Lyndsay (see Jamieson). Yet it does not seem to be right, as it does not suit the context.

20. Here we are offered a choice of readings—viz.,

(1) Keip thi behest one-to thi lord, and thane :
(2) And keip thy faith thow aw to God and man :
(3) Thow hald the fast upon thy God and man.

The concluding words (*and thane*) of version 1 can hardly be right, because they require an *alteration* in the refrain or last line, which must begin with *And*, as before. Yet *behest* is probably right, being the old word for 'promise'; *faith* seems to be a translation of it, and *the fast* a substitution for it. And we must read *God* rather than *lord*, to agree with the preceding stanzas. Hence I would read: 'Keip thy behest unto thy God and man.'

GLOSSARIAL INDEX.

In the following Index, besides the abbreviations *s.* or *sb.*, *a.*, *adv.*, for *substantive*, *adjective*, *adverb*, &c., the following are used in a special sense: *v.*, a verb in the infinitive mood; *pr. s.*, present tense, 3d person singular; *pr. pl.*, the same, 3d person plural; *pt. s.*, past tense, 3d person singular; *pt. pl.*, 3d person plural. Other persons are denoted by 1 *p.* and 2 *p.* Also *imp.* is used for the imperative mood, and *pp.* for the past participle. The numbers refer to the stanzas. The references to "J." are to the last edition of Jamieson's Dictionary, 1844 (see further Remarks at the end of this Index, p. 122). The references to Barbour or The Bruce are to my edition of Barbour's Bruce, published for the Early English Text Society in 1870, and for the Scottish Text Society in 1893-5.

Mellit, *pp.* mingled, 152. J. From O. F. *mesler.*
Mene, *s.* mean, means, 183; Menes, *pl.* means, 111; Menys, 192. And see 107.
Menen, *pr. pl.* mean, 137.
Merci, mercy, 34, 44; have mercy, 100.
Merciable, merciful, 99.
Mesure, *s.* measure, moderation, 50, 51, 132.
Met, 1 *pt. s.* dreamt, 73. A.S. *mætan.*
Metals, *s. pl.* metals, 94.
Mete, *a.* meet, fit, 97.
Metir, metre, 4.
Mich, *a.* much, 51, 129, 150.
Mineruis, *gen.* Minerva's, 124.
Minister, *v.* administer, perform, 43.
Mo, *adj. pl.* more (in number), besides, 42, 61, 97, 111, 157. A.S. *má.*
Moch, much, 84; To m., too much, excess, 87.
Mone, moon, 110.
Mone, moan, plaint, 72. See Moon.
Monethis, *pl.* months, 65.
Monyfald, manifold, a great deal, 131; Mony-fold, 95.
Moon, *s.* moan, complaint, 45. See Mone.
Moralitee, *s.* morality, 4, 197.
More, *adv.* longer, 5.
Mornis, *pl.* mornings, 29.
Morowe, *s.* morning, 23, 49; A morow, in the morning, 20.
Mot, *pr. s. subj.* may, 190; Mote, *imp.* 3 *p.* may (He), 71; Most, must, 15.
Moving, *pres. pt.* considering, 177.
Murn, *v.* mourn, 113; Murnyth, *pr. pl.* 118.
Murthir, *s.* murder, 157.
My, of me; My disdeyne, disdain of me, 115. A.S. *mín*, gen. of *ic*, I.
Myddill, *a.* middle, 86.
Myddis, *prep.* amidst, 32.
Mylioun, million, 78.
Mynd, remembrance, 2, 11; memory, 85; Mynde, remembrance, 58, 151.
Mynerue, Minerva, 112.
Mynes, *for* Menes, *pl.* means, 107.
Mynt, 1 *pr. s.* aim, 105. A.S. *myntan*, to determine, intend. See *mint* in J.

Na, not, 67.
Nakitnesse, *s.* nakedness, 109.
Namly, *adv.* especially, 9.
Nap, *v.* take a nap, nod, sleep, 60.
Nas, *for* Ne was, was not, 75.
Nat, not, 10.
Nay, nay, i.e., otherwise, not so, 89.
Necessitee, necessity, 146.
Nek, *s.* neck, 48.
Nere, *adv.* nearly, 22, 25.
Nest, *s.* nest, 173.
Newe, *adv.* newly, 8.
Newis, *pl.* news, 179.
Noblay, *s.* nobility, p. 54, l. 2. See note, p. 99.
Noght, *adv.* not, 2.
North northward, *adv.* always moving northward, 1.
Nothing, in no respect, 90.
Nouthir, neither, 139.
Nowmer, number, 19, 22, 81. J.
Nyce, *a.* foolish, 129; full of tricks, 155. See *Nice* in J.
Nycely, *a.* foolishly, 12.
Nye, nigh, 77.
Nyghtingale, *s.* nightingale, 33, 54.
Nyl, 1 *pr. s.* will not, 142.
Nyne, nine, 25, 28.

O, one, a single, 182; one, 162.
Observance, *s.* observance, due regard, 119, 121.
Of, *prep.* of, by, 52; concerning, 2; by means of, 108; from, out of, 93; upon, 129; with, 95; Off, by, 24; Off, from, 23.
Offense, offence, 38.
Oliphant, *s.* elephant, 156. J.
Omere, Homer, 85.
On, *prep.* on, with, 33. *Perhaps we should read* of *in* l. 6.
One, alone; By thame one, alone by themselves, 80.
Ones, *adv.* once, 57; Onys, 182.
Ony, any, 8, 31, 67. J.
Opnyt, *pt. pl.* opened, 21.
Opposyt, (people) opposed (to you), 170.
Or, *adv.* ere, 180, 190; Or euer, ere ever, 5.
Ordour, *s.* order, 125.
Orfeuerye, *s.* goldsmith's work, 48. "*Orfevrerie*, the goldsmith's trade or work;" Cotgrave.
Orisoun, orison, 53.
Ornate, *a.* flowery, 197.
Othir, *pl.* others, 87.
Ouer, *prep.* besides, 61; *adv.* too, 7.
Ouercom, *pp.* overcome, 41.
Ouerthrawe, *pp.* overthrown, 163.
Ouerthwert, *adv.* across, 82, 167. Spelt *ourthort* in J.

RIME INDEX.

THOSE who wish to investigate the Rimes occurring in the Kingis Quair will probably find the following brief Index sufficient. The references are to the stanzas.

REMARKS UPON JAMIESON'S DICTIONARY.

*** *All of these suggestions were considered, and most of them adopted, in the excellent Supplement to Jamieson by D. Donaldson* (1887).

A few quotations from the Kingis Quair (apparently Tytler's edition) are given in full in Jamieson's Dictionary; but the number of words which occur in the poem, and are not in the Dictionary at all, or are not there given *in the same sense*, is rather large. I have observed the following, some of which are so simple as hardly to be worth notice; still, I give the list in full, including words which, though given, are wrongly or insufficiently explained, Abandon (not in this sense), alblastrie (insufficiently explained), anewis (the same), aspert (the sense given is not right), aworth (given rightly, but with a doubt), coppin (given by error for *croppin*, *coppin* being a false form), defade (omitted), dert (quite wrongly explained), embroudin (omitted), fantise (the sense 'vain appearance' should be omitted), fatoure (om.), fell (om. in this sense), foringit (wrongly inserted for *foriugit*), foriugit (om.), forwalowit (wrong), fret (om.), gesserant (not explained), herbere (wrong), herknere (om.), keye (om.), lesty (om.), list, *s.* (om.), lokin (om.), marciall (om.), met (om., unless *mete* be wrongly explained), one (om.), ourehayle (om.), oure-straught (om.), out of (om.), pace, *s.* (om. in this sense), pas *or* pace, *v.* (om. in this sense), pall (om.), part, *v.* (om.), party (om. in this sense), plyte (om.), poetly (om.), porpapyne (om.), pouert (om.), poure (om.), prime (om.), process, *s.* (om.), pyke (om. in this sense), quhirl (om.), quhisle (om.), quho (om.), quikin (om.), recouerance (om.), recounsilit (om.), relesch, *v.* (om.), relesche, *s.* (om.), remyt, *s.* (om.), renewe, *s.* (om.), report, *s.* (om.), rethorike (om.), rody (om.), rynsid (om.), secretee (om.), sike (here J. is *right*, but Tytler's quoted opinion is *wrong*), simplesse (om.), sloppare (om.), smert, *s.* (om.), soun (only given as *sowne*), soyte (om.), sperk (om.), strow, *v.* (om.), thilke (om.), tho (wrong; it means 'those'), toforowe (om.), tolter (wrong, it is not a *verb*), towardis (om.), translate (om.), vertew (not in this sense), vncouth (only given as *unco*), vnsekernesse (om.), void, *v.* (om.), vtrid, *from* uttir, *v.* (om.), wail, *v.* (om.), want, wanting (om.), weye (om.), womanhede (om.), wonder, *adv.* (om.), wortis (om.), wrechit (om.), wrething (om.), wring, *v.* (om.), writh (om.), wry (wrong), ybete (om.), ȝis (only given as *yhis*), ȝon (only given as *yhone*). In several cases, the etymologies in J. need revision; thus *abate* is not of Scandinavian origin; *axis* is O. French *acces*, and unrelated to *ache; chamlotte* has no connection with *camel; fere*, a companion, has no connection with F. *foire*, a fair; *fery* has no connection with A.S. *feorh; fonde* is A.S. *fandian*, not *fundian; schene* is not allied to *shine;* neither *wait* nor *wis* are infinitives. There are cases in which a quotation from the Kingis Quair might be added; *e.g.*, under *traverse*, *welter*, *werely*, *wrest*. I venture to make these remarks because some of my corrections for the examples of words in Barbour have received attention, though a few were missed—viz., *allryn*, *assouerit*, *beleif*, *belene*, *betane*, &c.

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